

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Niblo's Garden was crowded on Monday night with one of the typical down-town audiences. A sprinkling of press representatives, professionals and first-nighters gave variety to the mass of well-to-do store keepers and smart salesmen and pert show-girls in the orchestra region, while the gallery was crammed with countless boys whose enthusiasm and propensity to signify approval by means of shrill whistles were more than ordinarily marked. Before the curtain rose on the first act of *Clio*, Bartley Campbell, arrayed in a suit of solemn black, made a brief speech introductory to the appearance of a chorus which rendered the Ode to Grant that Mr. Campbell wrote and published in *THE MIRROR* a short time ago. This performance failed to arouse the populace in the auditorium, presumably because the subject lacked pertinency. This finished the presentation of the spectacular drama began.

The production of *Clio* a few years ago in another city was not an artistic triumph, although in a financial sense it proved successful. Mr. Campbell felt encouraged, after a lapse of time to give it, in a somewhat altered shape, and with a larger outlay for scenic and costume features, to the public of this city. That he committed an error of judgment in taking *Clio* down from its shelf again was apparent before Monday's performance was half over. We have frequently had occasion to highly commend Mr. Campbell's dramatic compositions, for their constructive strength, originality and rugged beauty of conception. But *Clio* is positively the least meritorious thing that has emerged from this playwright's busy workshop. It has neither coherency nor dramatic interest. Plotless, soulless and devoid of reason and common sense, the singular jumble of detached ideas and improbable incidents occasionally excited mirth when they did not create the feeling of *chaos*. The audience were most pleased with the purely spectacular features of the representation. In all kindness to Mr. Campbell, however, we are compelled to say that there is a good deal of confusion in the display, a lack of harmony and a want of taste in the selection of colors and the maneuvering of the auxiliary. The dresses are sufficiently variegated to please the popular taste for chromatic effects, but the artistic eye is offended by an apparently unconsidered mixture of harsh tints. The scenery is ambitious and several of the sets are impressively effective. A large force of supernumeraries are brought into play for processional and pictorial purposes, but the *entrées* is spoiled by the absence of unity before-mentioned. The first act possesses little dialogue, the action being carried on by means of pageants, ballets and choruses. It was received with more favor than any other portion of the performance. Mr. Campbell at its conclusion having to respond to the applause with a speech. Theatrical wisecracks solemnly affirm that an author's speech after a first act is almost certain to preface subsequent failure. In the present instance some grounds were furnished for belief in this current superstition. The rest of the performance was not especially productive of enthusiasm, if we except the part taken in it by Cornalba, whose dancing in the fourth act was the embodiment of terpsichorean grace and skill.

There were so many interruptions incidental to the unwinding of the story of *Clio* that frequently its thread was lost and the minds of the spectators were reduced to a state of hopeless uncertainty. Indeed, owing to the misty connection of some of the most important episodes with the principal scheme of the dramatist, many persons, after witnessing the entire performance, went away in a maze of doubt as to what *Clio* was really all about. After very careful attention, we are able to furnish a tolerably correct key to Mr. Campbell's riddle. Paulo and his daughter Lucia (*Clio*) are waiters in Venice. The old man has lost his memory, and with his child has fled from Cairo, where she had been taken into captivity and sold as a slave. The owner, an Egyptian merchant, hunts the fugitives down, and, with his myrmidons, attempts to abduct the girl from the Plaza of St. Mark's, in Venice. Fabian, a sculptor, interposes and saves Lucia from her danger. He takes her with him to Florence, where she becomes his model for a figure of *Clio*. The artist falls in love with the girl and she with him. They are betrothed, but the Countess Ellice comes upon the scene and tempts Fabian to go to the Court of France, where his ambition can be gratified. The Countess is his patron, and she also loves him. Lucia bids him stay. Love proves stronger than ambition and he rejects the Countess' offer. But, by a plot of the latter and Giovanni, a designing rascal, Fabian is made to believe that Lucia has

proved false to him, and under this false impression he reconsiders his determination to remain in Florence in obscurity and accepts the Countess' offer to introduce him to the voluptuous French Court. This brings us to the fourth act, which is supposed to be a dream, although Mr. Campbell gives his audience no light in this respect. Every one imagined that the developments of this act had actually a part in the unravelling of the plot. It is not a dream—the word is too mild—it is a hideous nightmare, in which Greek statuary, Grecian dancers, French courtiers and elves are incongruously brought to a somewhat startling finale in the form of an earthquake. It transpires, in the course of this vision, that Lucia is the mistress of the King, and Fabian has secured fame, but not happiness. While the Court revels are in progress, a storm arises, followed by an upheaval of the earth, which brings down the walls and pillars of the palace about the ears of the royal party. In the fifth and final act, which on Monday night did not conclude until considerably after midnight, the sculptor learns to appreciate the love bestowed upon him by his model, and old Paulo recovers his wits and the dukedom of which he was possessed before he lost them.

The mechanical effects whereby the earthquake was represented were particularly disappointing to the people, who had anticipated reward for their previous patience in this scene. The roof and pillars of the palace did not fall; they gently unhooked and sailed slowly and gracefully down to the stage, while some pans of red-fire illuminated the efforts of a number of carpenters who ran on wings and ground-pieces at irregular intervals, on which were painted ruined walls and battlements supposed to give realism to the catastrophe. It was then near twelve o'clock, and a good many people, reminded of bed time, left the house. The Folly ballet, danced in this same act, was new and attractive. The corymbes were dressed as harlequins, columbines, clowns and punchinellos. The *pas seul* of Cornalba was most enthusiastically encored. The lady is excelled by few *premieres danseuses*. She is thoroughly mistress of her difficult art, her gyrations are the soul of poetry, her movements show exquisite finish, and her manner withal is irresistibly winsome. Cornalba was assisted by Mlle. Eloise (Mrs. Jacques Kruger), who, notwithstanding her juxtaposition to such an admirable artist as the former, contrived to win a fair share of the applause. Some very beautiful living statuary was exhibited, classical subjects being represented by an intelligent group of artists' models.

The company, which is composed of some excellent players, made an admirable showing considering the rather limited opportunities they were afforded. First place must be awarded to Frank Losee, whose rich voice, handsome presence and vigorous delivery entirely suited the role of the semi-heroic, semi-romantic Fabian. There are few actors who could give as much weight and importance to a part of this kind as did Mr. Losee. Next in order of merit was Edgar L. Davenport, who doubled the characters of the Egyptian prince and the King of France. He gave each a distinct individuality and acted with an intelligence, ease and fire of which, judging from his previous work, we did not believe him capable. In the costumes of both dignitaries he presented a decidedly handsome appearance. Adele Belgrade played the heroine, Lucia, with considerable emotional power. She was at her best in the third act, where she pleads with her lover to reject the proffers of the Countess. This latter role was filled by May Noonan, who avoided conventionality and gave an actual and forceful representation of the scheming woman of the world. Mrs. Poole as a proud Duchess and Marion Elmore in the soubrette rôle, Didi, added to the efficiency of the cast. B. T. Ringgold was weak and angular as Giovanni, and Thomas H. Burns got some funeral fun out of Pietro, a coarse servant. Harold Forsberg, as a sort of Don Quixote, was received with open arms by the gallery, while Harry Rich presented a well-rounded creation in Paulo, the demented Duke.

Clio is expected to run for a month or more at Niblo's. Perhaps its spectacular attractions will succeed in drawing a profitable attendance during that period.

The musical comedy, christened Chatter, produced at Wallack's on Monday evening, is a bright and sparkling entertainment which introduced Mathilde Cottrelly in a part that enabled her to show her versatility and cleverness. The piece is in three farcical acts, and it is interspersed with a good deal of lively and taking music. It was favorably received by an audience of fair proportions, but, despite its pleasantly amusing qualities we do not believe it will take much hold upon our public. Its humor is too light, and it lacks the showy features which Col. McCaull's patrons are in the habit of observing. A synopsis of this comedy appeared in *THE MIRROR* after its production under the title of *The Seamstress* in this city some time ago. There is consequently no necessity for describing it again to our readers. Some of the music was composed by Carl Millocker to go with the German original. A number of selections used have been taken from a variety of sources. All are catchy and they certainly add materially to the enjoyment of the performance. The cast is a long and strong one. Of course Madame Cottrelly carries off the principal honors.

As Lotti Greasmeyer, the seamstress, she plays with tireless vivacity, and delivers the voluble speeches assigned her with extraordinary rapidity. Indeed, Cottrelly's unflagging spirits make the scenes in which she participates most delightful. As she is on the stage the greater part of the time, the spectator cannot fail to be infected with her irresistible good humor. In the favorite trio, "Read the Answer in the Stars," a duet which is marked by humorous syllabic treatment, and an illustration of the manner in which the words of a German folk-song can be adapted to the music of every school, the artist is highly successful, many encores having to be responded to. De Wolf Hopper as the flirtatious elderly man of family, Jeremiah Hackett, is quaintly comic, his eccentricities of manner being given ample scope. Harry Macdonough is especially clever as Gurgle, the musical clerk in an employment agency. Mr. Macdonough acts with intelligence, and uses a flexible tenor voice skilfully. Charles Plunkett is decidedly amusing as a drunken Irish servant. Edwin Hoff, Olga Brandon, Jennie Reiffarth and Genevieve Reynolds are efficient in unimportant parts.

Chatter, particularly on account of Cottrelly's performance, will not fail to please a certain select class of play-goers; but, as we have already intimated, there are strong reasons for doubting that the comedy will become a popular success.

First-nighters went to the Star Theatre on Monday last expecting to find in Adelaide Moore a lady of more than ordinary talent. But they were sadly disappointed. Miss Moore is young, and has good looks on her side. She is also intelligent, and would perhaps play light comedy parts excellently; but the role of Juliet is far beyond her as yet. She lacks the reserve power and intense passion so essential to the portrayal of Shakespeare's heroine. And again, she is heavily handicapped with an unmanageable voice, which is heard to the utmost disadvantage in blank-verse. In the balcony scene she was so nervous that her lines were delivered with an irregularity almost amounting to jerkiness. Apart from this she enacted the scene fairly well. In the third act, where Romeo leaves for Mantua, Miss Moore was seen at her best. For the only time during the evening she seemed to compass the situation. The audience began to look forward to better things, but their hope was of short duration. The potion speech proved too much for the young aspirant. Before she had delivered half the lines she had exhausted her reserve force, and if at the beginning of the speech her earnestness had aroused a feeling of sympathy in the audience for the woes of the young bride, at the end it had changed to one of pity for the actress who had undertaken a part so far beyond her reach. In the final scene, where Juliet awakens from her trance and finds herself in the tomb she had previously spoken of with such horror, Miss Moore again failed to realize the situation. She seemed to take it as a matter of course, and arose from her bier as unconcerned as she would from her couch. Miss Moore's delivery of the line, "Go, get thee hence, for I will not away," was especially fine; in fact, it is a question whether she did not at that one moment exhibit something more than talent—but it was only momentary. When she had sheathed the dagger in her breast to put an end to her grief, the actress gave three little shrieks such as would have come from a child on seeing something that, for the minute, frightened it. Adelaide Moore may play the role of Juliet acceptably in time, when she has a fuller conception of the character, and when she has trained her voice to deliver the lines, if not with power, at least evenly; but at present her performance is not above commonplace. She wore some very fine dresses and diamonds, these latter helping to spoil the effect of the last scene. In portraying death, or a sleep that resembles it, the breathing should be hidden as much as possible, whereas every movement of Miss Moore was made doubly prominent by the continual flashing of the gems on her bosom.

The Romeo of Atkins Lawrence was also a disappointment. Whether the gentleman was ill or whether the dispiriting surroundings were the cause, it is impossible to say; but one thing was certain, Mr. Lawrence at no time, with the exception of the last act, came up to the requirements of the character. There was nothing passionate about his Romeo and very little of the lover. He was at his worst in the scenes with Juliet. His onslaught on Tybalt was good, as was his duel with Paris in the final scene. During the balcony scene he did not speak one line as if he meant what he said. After the line, "See how she leans her cheek upon her hand," which he delivered in a careless, off-hand way, he paused and looked around, evidently thinking he had said something funny. Indeed it was funny, so much so that one of the audience was heard explaining to a friend that it was not a comedy. It is impossible to believe that Mr. Lawrence was at his best; but whatever was the cause, it certainly could not excuse such a tame performance as he gave.

As Mercutio, too much praise cannot be awarded Joseph Wheelock. Despite the depressing surroundings, and notwithstanding that the part is not especially adapted to him, he gave a representation it would be difficult to see surpassed. His reading of the Queen Mab speech was full of delicacy and subtlety, and it was received with prolonged applause.

From the time he first entered until the scene where Mercutio is slain, he was the true embodiment of the winsome, spirited gallant. It was the one thing worth witnessing, and it was easily seen that the audience was only too sorry to have to part with Mr. Wheelock so soon. The Benvolio of Mason Mitchell was excellent. Edward Tilton was a good Capulet. His acting in the third act, where he upbraids Juliet for her disobedience, was especially praiseworthy. It was evidently appreciated by the audience, who applauded him until he reappeared. In the role of Tybalt, Archie Cowper was not at home. When he began to get excited he emphasized his lines to such an extent with his head that the effect was painful to look at. William Herbert gave an excellent burlesque of the part of the Apothecary and created a good deal of laughter. Leslie Allen as Friar Laurence was very good. Fred Ross gave a mild performance of Paris. It seemed that if he could have had his own way he would have given Juliet up to Romeo without a murmur. The Peter of Charles Stanley was rather overdone; otherwise it was a creditable performance. M. T. Harris as Balthazar was especially noticeable for the haste in which he appeared to get off the stage. His hurry was so great in the scene where he meets Romeo in Mantua that he would doubtless have made his exit with his speech unfinished had not his master held him back by force. Mrs. C. F. Maeder, Mrs. Octavia Allen and Fanny Cohen were all fairly good in their respective parts of the Nurse, Lady Capulet and Page to Paris.

The scenery was vile. Whatever the stage manager had in his mind when he arranged the ball-room set is a mystery. While the principals, looking as if they were at a funeral instead of a masque, were conversing near the footlights, half-a-dozen supernumeraries were walking ghostlike at the back of the stage with masks on, the hideousness of which cannot be described. Altogether it had the effect of the graveyard scene in Hamlet very badly done. The costumes furnished by Mr. Roemer, although not elaborate, were much better than the scenery. In fact, with the exceptions already mentioned, they were by far the best thing in the production.

Mixed Pickles was the dish served up at the Fourteenth Street Theatre on Monday night; and in spite of the suggestion of sourness, the dish proved to be very palatable. As the plot of Mixed Pickles has been printed in these columns—while the "dog" was wrestling with it—it is not necessary to go into details. It is a long drawn-out farce-comedy, apparently gathered from various sources—a little of this and a little of that, but consistency and sequence running through it all. One absurd complication follows another in quick succession, and the fun never flags for a moment. A critical but not very large audience applauded the play most heartily, and it may be set down as a metropolitan success.

Joseph Pickles, the scapegrace brother of the Rev. Arthur Pickles, sets the fun in motion. He has a penchant for practical joking, and makes a target of Hiram Brown, an old gentleman who is inclined to be fast, and who seldom draws a sober breath. During the temporary absence of his reverend brother, Joseph makes up as the clergyman's double, and scandalizes the neighborhood by his conduct. He arranges elopements, makes love to all the ladies, caresses the servant-girl, and discloses a sudden fondness for liquor and tobacco. When the brother returns he is assailed on all sides and is utterly confounded by the charges made against him, and is only relieved at a critical moment by the confession of the scapegrace Joseph.

In the first and third acts Joseph Polk, as Joseph Pickles, was simply Joseph Polk in a blond wig—looking somewhat younger, it is true, but still the same old comedian of the Union Square. In the second act, however, where he disguises himself as the Rev. Arthur Pickles, he did some admirable comedy work. He had this act almost to himself, and kept the audience convulsed in his scenes with the various characters. But the positive hit of the evening was made by Alexander Vincent in the role of Hiram Brown, the old gentleman inclined to be naughty. It was an unctuous performance in every movement, speech and play of feature. Always more or less how come-you-so, the character could easily have been made coarse, vulgar, or been overdrawn. Mr. Vincent fell into none of these errors; he remained within strict comedy bounds, and kept the audience in roars by legitimate methods. After the first act, when Mr. Polk led two of the ladies to the curtain in response to calls, the applause did not cease until the star had pulled Mr. Vincent, who was modestly reluctant, into view, and then it became deafening. Mrs. George F. De Vere was excellent as Mrs. Brown, the rather shrewish wife of Hiram. Julia A. Polk played Cherry Brown, her daughter, in love with Joseph Pickles, and played it rather conventionally. She sang a Waltz song in the second act, and during the encore some floral gifts were handed up—which was to be expected. Jennie Christie, as Lucinda Sniggins, an exaggerated specimen of the old maid and village gossip, created plenty of merriment in the audience. Nellie Sheldon was pert, saucy and roguish in the part of Susie, a servant. Milton Rainford played Deacon Jordan, a canting "member of the flock," in an amusing manner—suggesting the Deacon in Widow Bedott. R. Pope Cooke invested

the role of the Rev. Arthur Pickles with quiet, clerical dignity, and measured his speeches with the vocal foot-rule of a master of elocution.

Mixed Pickles remains at the Fourteenth Street two weeks, and then Bartley Campbell produces Paquita.

On Monday night, before a house that vied in compactness of numbers with the crowded precincts of the proverbial sardine-box, Barlow, Wilson and Rankin's Minstrels, flanked by Hughey Dougherty and a host of lesser lights, opened at the People's Theatre. The show, on the whole, is an improvement on that of last season, inasmuch as there is a noticeable and appreciable absence of the archaic end gags that materially deteriorated from the otherwise fine performances given by this same troupe then. The musical features of the bill were of an advanced standard and received well-merited recognition. Following closely on the heels of *The Mikado*, the audiences at the two vastly different styles of entertainment were substantially the same—going to show the versatile adaptability of Manager Miner's clientele. Next week the house will be occupied by the World combination.

On Friday week Mr. Dixey will celebrate at the Bijou Opera House the 365th representation of *Adonis*. This is a marvellous and unprecedented run for a burlesque entertainment. The occasion will therefore renew interest in the captivating performance.

The Willow Copse is in its third week at the Madison Square Theatre, where fair attendance is the rule.

A Pair of Kids is doing a medium business at Tony Pastor's in its second week. The production has proved something of a disappointment to Mr. Kendall, whose expectations were possibly somewhat too large. There is a good deal of fun in the performance.

The Musical Mirror.

The Mikado—Miner version—was moved up from the People's to the Union Square Theatre on Monday night, where it was heard by a good-sized and appreciative audience. Mr. Reed as Ko-Ko and Miss Harrison as Yum-Yum duplicated their previous success, while in other respects the representation passed off satisfactorily. While hereafter there will be a number of *Mikados* in the field, Mr. Miner's production possesses so many attractive points that it will no doubt enjoy a fair share of the patronage extended to Gilbert and Sullivan's latest.

Nanon is drawing fine houses at the Casino. The opera and its representation seem to grow constantly in popular favor, and the piece may be classed certainly as second to no success achieved at this house since its doors were first thrown open to the public. A great cast, showy costumes and exquisite scenery combine to make the performance a source of unflagging interest to amusement lovers.

The burlesque of *La Belle Helene* will be succeeded at Koster and Bial's in a couple of weeks by the production of a travesty on Nanon. The management are making preparations for some attractive and unique novelties, which will rapidly follow each other after the opening of the regular season on the above-mentioned date.

Mr. Carleton Sanguine.

"My season of Nanon will begin at the Chestnut Street Opera House, Philadelphia, on Oct. 5, where we play for two weeks," said W. T. Carleton in an interview the other day, "and from there I cannot say where we shall go, as I have not decided. Although I have sixteen weeks of the season already booked, part of it is open to change. For instance, I am at present negotiating with E. E. Rice, who has the right to the opera for Boston and New England, to get time there, and I am also arranging with Al. Hayman for a tour across to San Francisco and a season in that city."

"Is your company completed yet?" was asked.

"Yes, with perhaps one or two small parts yet to fill. So far the people engaged are Louise Paullin, who will make a splendid Nanon I am sure; Alice Vincent, who will play Ninon; Josephine Bartlett, Clara Wisdom, George Denham, C. M. Leumaine, a young English tenor, late of Carl Rosa's Opera company, who is just over, and who will render Hector's music in good style; Joseph Greensfelder as the Abbe, and myself as the Marquis. John S. Hill will be my musical conductor and A. H. Canby the advance agent. In all probability Tracy Titus will be the acting manager."

"I shall have a chorus of thirty, and the costumes will be equal to those of any company that ever went on the road. As for the scenery, it will be painted especially for us in every city which we visit."

The protracted legal fight which has been in progress during the past three years between Townsend Percy and Julia Vaughan, his ex-wife, has at length been brought to a close. A compromise was entered into and Mr. Percy paid the lady \$5,000, thus securing his entire freedom from alimony or any claims whatever. He feels jubilant over this result.

The Giddy Gusher.



The Vienna police have of late been trying to suppress a certain doctor who has a theory that Soul is a sort of odor that exudes from a person, through the hair principally; that this soul perfume can be bottled, sold, and so used that the desirable attributes of some excellent character shall be carried into an unpleasant nature. I'm heartily sorry the meddling police have apparently cut short this beautiful business. How I should have gone into the bottled-soul trick had my worthy doctor ever touched New York.

I suppose some of the wild and untamed smells I meet are escaping souls, and I supposed it was gas till I read of my poor doctor's discovery. Whatever were his opportunities in Vienna, here in this city there is an unrivalled field for the bottled-soul business. How large a demand there would be for the Extract of Sullivan or the Exhalation of Everts. Muscle and Erudition—a chance for the dukes to build up physically and mentally.

I took up a big black bottle at home, the other day, and my mother said: "Put it down, dear. It's an infusion of gall and wormwood, and extremely nasty to get on your hands."

"Is it?" replied I. "Well, I ought to know about it, having had some of the chippiest instances of gall on my hands lately that I remember to have heard of."

To begin with, there's my friend Pump. Pump has a fine house on Fifth avenue and a country-seat in Pequonnack. A day or two before the Grant obsequies, Pump got a note from Gironemo Gall, saying that as Pump's family was in the country, he'd like his bay-window for a party of five. Poor Pump had quite enough intimate friends to fill his house, but he is a man who has not learned that uselessness—how to say No. Therefore, he wrote Gironemo that he could have a chance at the window, although he had a few friends of his own who were coming. Directly this got to Gall that worthy sat down and wrote back that, having the window assured, he had invited seven more; his party would therefore number thirteen, and they, knowing how long the procession would be in passing, would bring some lunch. Pump's hair rose on his bald head. Lunch eaten by thirteen in his magnificent parlors! What to do the poor man didn't know. He took counsel with a lady friend, who said the "only thing to do was to send him word to bring no lunch, as lunch would be provided."

According to this advice, poor Pump wrote, and ordered of Pursell an elaborate lunch for twenty-five persons, and with fear and trembling awaited the developments of the funeral morning.

At nine sharp Gall and the first instalment arrived; a little later the party numbered thirteen, and then the undaunted Gall broke the news gently to his host that during the morning his wife's pastor and family, from Pequonnack had come to this city, depending on him (Gall) to take them to some suitable spot to view the funeral.

"Of course, I could do no less than share my quarters with them," finished Gall, "so I invited them here."

Pump gasped. In due time the Rev. Mr. Sam Singer, Mrs. Sam Singer and four children under twelve, pulled the weary bell of the Pump mansion. Gall threw up an embankment of plush chairs and gilded tables on which to perch the evangelical kids. He disported himself with playful freedom, pulling out a Buhl cabinet and sitting on it in the rear of his guests, who were ranged in tiers in Pump's bay-window. At two, when the procession was under full head, lunch was announced. The hungry crowd descended upon the table laid in the library at the rear of the drawing room, and nineteen out of the thirty-one would get their hands and mouths full, when one of the dozen left on guard would shout: "Oh! here's the Wethersfield Seedling Foot Guard!" and, paté de foie gras sandwich in hand, the Pequonnack detachment would madly rush across the Turkey rugs and pile into the window, shedding drops of bloated goose-liver in every direction, like sparks from a Catherine wheel.

A slight diversion was caused by little Sam Singer falling off a shelf of an etagere, where his doting parent had put him in company with a Dresden shepherdess. Sammy broke his head and the shepherdess both her legs.

My friend Pump has sent his rugs to the

cleaners; and counts his outlay and inconvenience at something like a couple of hundred dollars. We exchange experiences and vote the world has taken to a diet of wormwood and gall.

About three months ago a young man said to me: "You have the pen of a ready-writer, and I am not felicitous in expressing myself. I have met a girl in Elmira who is pretty high-toned—very well educated and dreadful sweet on me."

It was a combination hard to understand, and while I pondered how three such conditions could exist together, my fresh friend-proposed I should write his love-letters. You know how good-natured your Gusher is. I agreed, and the amatory correspondence began. That young woman has written three times a week, and I have done the same. The letters have glowed with fervid heat till I am sure the later ones have melted the wax on their backs.

Mr. Fresh seems to have become imbued with the opinion that this is purely my affair, and when I hand him his adorer's love-letters, I doubt if he reads them. Yesterday he called and wanted to know if I couldn't let her down easy—gradually cool off—and finally write her he was drowned or hanged, or some little thing like that. I hate to. In a great degree I am responsible for this very unpleasant state of things. She never saw this wretched sham of a lover but once, and the only atonement I can think of is to find some solid chunk of a real for true man, run him on deck as Mr. Fresh, agree to write all his letters when necessary, and abdicate.

Oh, you talk about gall! I could give you instances by the dozen.

A captain of one of the English boats had an unruly passenger in the steerage, who gave him no end of trouble. Finally he got drunk, fell down the companion-way, and broke his leg. The captain took up a collection, raising a hundred dollars, and gave him a rig of clothes besides. The first thing the man did when he got on shore was to begin a suit for damages against the company and one against the captain for malicious slander in saying he was drunk as a beast from Liverpool to Sandy Hook.

All this has nothing to do with the transmission of the qualities of souls and character discovered by the German doctor. I am not blind to my own deficiencies. There are several qualities I lack. As an arithmeticker I am a failure. If only the bottling doctor were here I'd take a case of Ferdinand Ward. His figuring is the style to suit me.

I lack the quality of "holding" sadly. I should take half a case of Ed. Gilmore. He is able to hold five aces if occasion requires. I have got little faith in my fellow-creatures, and I should order a dozen small bottles of Sam Colville's soul, as the doctor would draw it off through his ambrosial curls.

I haven't the slightest confidence in the honor of English authors or composers, and I should try and get a few bottles of Stetson to repair that defect.

In the meantime New York is not so far behind Vienna. I went into a drug-store uptown, the other day, for something to take off sun-burn, as fishing in open boats had rendered me a painful spectacle for first-nighters.

"What you want," said the man, "is our famous Pith."

I had never heard of it. He assured me it would give me an entirely new complexion and make a different creature of me. I like change and I bought a jar quick as a wink.

Going home, for want of better literature I unrolled a prospectus from round the jar, and here it is. I can understand how the doctor found customers for his bottled-soul business when I find that in intelligent New York such statements as the following find believers:

The Pith's peculiar effect is traceable to Polar properties latent in the substance. It purifies the skin, neutralizes offensive perspiration, stimulates the capillaries to healthy action, smooths wrinkles, rounds the form, removes tan, pimples and "worms," moistens the most torpid cuticle, and makes pliable the most rigid countenance; finally, it exhilarates the mind, clears the mental faculties and allays nervousness.

The last three things were the ones to take my fancy—a sort of cold-cream that, daubed on my face, would clear my mental faculties and exaltate my mind was just the cold-cream for me; for you must know the manner of using this article that acted on the mind, cheered the grummet and pleased the penite, was:

Previous to application wipe the face with a soft sponge moistened in warm water.

Apply the Pith with both palms and work it well in for a few minutes by slow movement of the hands.

Determined to rid myself of any hitherto undiscovered "rigidity of countenance," I rushed home and undid my purchase. I found it looked like an ounce and smelled like twenty-four ounces of rancid butter. I read with horror that

Its fragrant aroma, which is new and different from any other known perfume, is permanent, it being part of the substance itself.

Thinks I, if I smell like this for any length of time I may as well be buried at once, before friends forsake and fortune proves untrue.

This thought depressed me and I got down to consider and wait for the "exhalation of mind" promised in the prospectus. When I saw a rose colored sheet of paper that had escaped from the jar unperceived. It was a

simple and touching tale of the discovery of the shrub. I give it verbatim:

Rambling about in the mountain-passes for stray flowers, my attention was arrested by a most delicious aroma arising from the ground where I stood. The scene around me was wild and rugged, and not a flower to be seen. A strange feeling of loneliness crept over me, and my heart became agitated with feelings foreign to my nature. Recovering my self-possession, I stooped to trace the bewitching scent and found myself drawn as by magic to an ugly-looking shrub from which I mechanically broke a twig, and lo! to my surprise, the pith of the twig emitted the exquisite fragrance which so enchanted me.

Elated at this pleasing discovery I hastened home, but not until I had selected a few of the larger stems for specimens, and taken a good survey of the locality so I could find the place again.

Making inquiries among the natives about the strange-looking plant, I observed an unwillingness on their part to give me any satisfactory information; one even went so far as to say it was poisonous, and I had better let it alone. This excited my curiosity only the more, and by diligent search I found among the fortune-tellers, who abound in the city, one who for a round sum betrayed to me the secret.

This took place in the Indian end of Turkish Persia, I believe. Of course, after the secret was betrayed the rancid butter was easily made, and here you have it, with all its pleasant idiosyncrasy printed and tied round it with pink ribbon. And lots of sensible people buy it and use it. Can you doubt the success of the Viennese doctor if he ever gets to New York and begins to peddle his bottled Extract of Soul?

In the sad interim let us feed our credulity by patronizing this stuff, as did your

GIDDY GUSHER.

London Gossip.

LONDON, August 8.

Last evening Mr. Toole said "Farewell" to the enthusiastic patrons of his London theatre and his London company in the snug little temple of comedy in King William street. Before long, during Mr. Toole's annual Summer absence in the provinces, his theatre will reopen under new management; but he will be away until next December, to return with the reign of the holly and the mistletoe and all the jovial things and "snips and quorks" of yuletide. As is customary, Mr. Toole took his benefit last evening, and although but one more to the crowd of friends who wished him a good send-off on his Summer and Autumn tour, yet no one was more amused, I am sure, than the representative of THE NEW YORK MIRROR. There was no special novelty, though, for the occasion. Artful Cards was revived, and the new burlesque, The O'Dora, was relied on for a lively finish, and was never played better. Mr. Toole, in his way, is inimitable, and gives his work a purely original drollness. After the play a speech was demanded from the popular actor-manager, and presently Mr. Toole addressed a "few words" to his friends, which "words" were constantly interrupted by applause and laughter from the audience. He spoke substantially as follows:

"As nearly all houses are closing, including the Houses of Parliament, and as I have kept open a little longer than most of my neighbors, I don't like to be out of the fashion, especially as the members of this house want a little rest and change of air. I think it right to accede to their wishes and my own. This is the close of the season. I ought to apologize for addressing you in this eccentric costume. Had I time it would have been more appropriate to have appeared in the clothes of the season—white ducks, straw hat and flannel coat. We all know the season has been a very warm one. They say necessity is the mother of invention, and I suppose the mother of the Kensington Inventories has had the best of it; and owing to this fact, I imagine, many of the managers may be deprived of that great pleasure—paying income tax. I am inclined to think the ancients were wiser than ourselves. The cart of Theophrastus was a capital vehicle for the theatricals in the hot weather. Theophrastus was probably the first actor who made the *carte de visite* popular. I think I shall adopt his notion next Summer, and play Trying a Magistrate inansom cabs in Piccadilly. You could have change of air and change of performance every ten minutes and plenty of omnibus boxes for an audience. During my absence this theatre will be opened for a Summer season of three months under the direction of Mr. Duck, and I hope and believe that Mr. Duck will go on swimmingly, as all ducks should. After a short rest the ladies and gentlemen of my company visit the principal towns and cities, re-appearing here in a new comedy, and Mr. Burnand's admirable travesty The O'Dora, whose career we have been obliged to cut short for the present, owing to Summer arrangements being completed; but I hope to bring her back to you fresher than ever on Dec. 7. I need scarcely say how happy I shall be to see you here in the same seats—no redistribution. I may perhaps be allowed to mention that the box-office is always open and that the box-keeper will be very pleased to take your orders. Oh, dear, no! I beg pardon; I made a dreadful mistake; I didn't mean to say 'Take your orders,' because I believe the box-keeper has as great a horror of orders as the manager. I meant take your money. The mention of orders reminds me of the late Mr. Buckstone when he went into management. I met him one day and asked him why he had not written any pieces lately. 'Well,' he replied, 'I've no time now for writing pieces; all my time is taken up writing orders.' My few words have, I fear, been too many. Permit me, then, ladies and gentlemen, briefly, but most sincerely, to wish you all health, joy and happiness, and again and again thank you all for your never-ending kindness, and for a few weeks to say good-bye."

Of course, Mr. Toole left the stage amid hearty applause. Mr. Toole and Marie Linden made the most of the droll situations which

which The O'Dora abounds, and its vocal embellishments are very acceptable. Mr. Toole's imitation of negro minstrelsy, in which, with Mr. Ward's help, some strong vocal contrasts are given, found no diminution in the favor of the audience last evening, being loudly encored. Mr. Toole owes his success in a large degree to his social popularity. He is a kindly gentleman, and is a host in himself at all times. He was, some years since, a failure in New York, taking the same to heart more deeply. Even in London, it is usually Toole as a man, rather than as an actor, that he is favorably received. All this goes to prove the loyalty of the British theatre goers to their noted actors and managers. However, in the provinces Mr. Toole is an immense favorite, and always returns to London from his annual tours with a plethoric purse, and he is a rich man in this world's goods. His humor is to the stage precisely what Hogarth's humor is to the canvas—namely, of a singularly quaint character. However, he does legitimate burlesque.

So-called burlesques and comedies are really little else than elongated farces, or, worse still, elaborated music-hall sketches. This has directly led to the scarcity of new meritorious plays, the fact that popular taste is vitiated. Nita's First and The Twins are excellent examples of this state of dramatic dearth. They are both amusing, though they are not true comedy, and are music-hall trivialities illustrated with extra scenery and stage sets. Meantime, while too much trash holds the London boards, there are scores of actresses in the provinces doing the rounds of sterling plays who never or seldom get a London hearing. On this it is proposed to start a "star" theatre in London, in order that these really clever artists may have a chance to show their talents, if not during the Winter, at least during the Summer, when metropolitan attractions are not plentiful. The amateur theatre fever is dying out. At one time private drawing-rooms were given up largely to the efforts of ambitious amateurs, who bored their friends and seldom illustrated any exceptional merit in themselves. Good plays well acted we must have, and there is no reason why a star theatre should be other than a success and take the place of the amateur fever now doomed to forgetfulness.

Speaking of unknown professionals, The Great Pink Pearl has in its feminine cast a Miss Compton, who, hitherto, unheard of, is creating a tremendous success, and on all sides is voted a highly accomplished actress. London's leading ladies must look to their laurels, for here is a comedy actress at hand of the very highest order of merit. Howard Paul constantly urges the cleverness of the provincial players, and says he has often seen better all-around acting in some obscure town than that illustrated on the boards of the best London theatres. By the way, his travelling operatic troupe continues to be brilliantly successful, and next week appears at Brighton, that "Queen City by the Sea."

Another whisper from out of town shapes itself to the hearing that Mrs. Bernard-Beere, as Fedora, is but continuing her former Haymarket triumph in the role, and that J. H. Barnes, the famous "handsome Jack Barnes," of the late Miss Neilson's earlier American companies, also of the recent Union Square season, is making a hit as Loris in the powerful play, with Mr. Brookfield as Jean. Mrs. Bernard-Beere has been lately presented by Mrs. Stirling with the "housewife," pronounced "hussif," or, as we latterly say, "needle-case," once used by the venerable Mrs. Stirling in Peg Woffington in the garret scene where the merry Peg mends poor Triplet's coat. Mr. Brookfield, who is the only likely successor to Mr. Bancroft as Triplet, has lately purchased the stock, etc., worn by Jane Mr. Ben Webster when he made his great hit as Triplet. However, buying wardrobe will of itself alone never invest the artist with the divine dramatic affluence requisite for the intended role. An instance of this is the purchase by a celebrated American actor of the wardrobe once worn by Burton, as Captain Cuttle. As it proved, the part has been the actor's most unsuccessful one, though a great favorite with him personally. Masks and Faces is underlined for early production by Mrs. Bernard-Beere's efficient company.

Among holiday makers and absentees from London, who are not acting as well, Mr. and Mrs. Willie Edouin must not be forgotten. While they enjoy their well-earned rest, Harry Paulton is writing the last lines of the comedy he has prepared for the re-opening production by the Edouins at the Novelty Theatre in September. The comedy is founded on the story of Robinson Crusoe. This week another piece from Mr. Paulton's busy pen, entitled Noah's Ark, is produced at Manchester.

At this celebrated manufacturing city rumor has it that there will shortly appear Mr. Stuart with his selected company, in a crisp English version of a new French comedy-drama. Mr. Stuart is the French actor who created the role of the Dauphin, in Henry V., with Rignold a few years since at Booth's Theatre. His wife, Mademoiselle Berthe Girardin, was the French Princess in the play, and made such a profound impression that she may be truthfully said to have shared the stellar honors with handsome George Rignold.

The Stuarts have been making a great fame in St. Petersburg, Russia. They are both accomplished artists, and possessed of liberal education and accomplishments. Madame Stuart is resting in Paris, but M. Stuart has

secured the services for his new company, of the late Julia Matthews, an American company. Miss Chandon, of Monsieur Livendale, the novelist and litterateur, she has been out of health for a year, and her medical adviser has been compelled to fuse offer after offer from the various managers. Now that she is recovered, M. Stuart has wisely secured her services for a limited period, with the privilege of extension. Miss Chandon made her London debut at old Drury Lane some years since.

Professional Doings.

—Simon Forham goes with The Strangers of Paris.

—Harry Dalton will have a very good run in Niagara.

—Mestayer's Tourists opened in Brooklyn last Monday night.

—Eliza Long has been engaged for Emma Clayton's company.

—James Vincent has joined the Harry Miler Caught On company.

—Mr. and Mrs. R. B. Mantell sailed for England on Saturday.

—Mr. and Mrs. Fred. Darrell arrived in New York on Sunday.

—Annie Gould will go with one of Shook and Collier's companies.

—Charles J. Bell arrived from Europe on the *Aurora* on Monday.

—John C. Klein has joined the Keady Brothers' business staff.

—T. V. Ricketts has signed with the Bessie Moulton Opera company.

—Ada St. Clair, formerly with the McCull company, goes with the Tourists.

—Samuel Reed will probably play an old part of the Duke in *We, Us & Co.*

—J. B. Mason has purchased the yacht formerly belonging to George Tyler.

—John S. Hill will be musical director of W. T. Carleton's Nance company.

—Herman Mayer has left the Casino and is now engaged in commercial business.

—J. B. Hollis will not go with Emma McDowell, but with Henry Chastain.

—H. A. D'Arcy has made over 1,000 contracts this Summer for Harry Greenwald.

—E. H. Bothern has signed with the Tourist management to support Minnie Mathews.

—Frank L. Gardner has introduced a sketch in New York which he calls the "Jockey."

—Louis Dismar did not appear in the play of Chatter. She withdrew at the last moment.

—Paul Bown left Miler's Minnie company on Monday. He has three other Minnie offers.

—Tom Morris will shortly take a company on the road playing Brougham's Lottery of Life.

—Anthony Reiff has been engaged by Manager Duff as musical director at the Broadway Theatre.

—McKen Rankin has secured from Anglin Daily the right to play a number of his plays in California.

—F. L. Kirby says that The Willow Copse is doing better than he expected at the Madison Square Theatre.

—George Murphy and wife, of George Knight's company, take their daily dip in the surf at Ocean Grove, N. J.

—Jake Tannenhorn is busily engaged at Astor Park, as is also Manager O'Brien, of the Birmingham (Ala.) Opera House.

—David Bidwell looks forward to presenting on Crescent City theatricals in view of the continuance of the Exposition.

—Robert Fraser will produce The Minnie at Long Beach again. His performances there have been very successful.

—W. H. Clarke, the hero of the Boston Ideal, has been engaged for the entire Summer season at Manhattan Beach.

—Ester Lyon, formerly of the Madison Square Theatre, has been engaged for Harry Campbell's White Slave company.

—William Cullington, who was with John T. Raymond last season, and who played the comedian's parts occasionally, is at liberty.

—Kate Castleton leaves San Francisco on the 25th for this city to prepare for her starring tour under the management of John Russell.

—Little Maud Thompson, formerly of Herne's Heirs of Oak company, has been engaged to play Little May in May Blossom.

—Clio is booked for but four weeks at Niblo's, after which there is quite a little time open in case the spectacle should prove a success.

—J. W. Shannon will play Nocturne, in Monte Cristo, this season, instead of Cadorena. James Wallace has been engaged for Cadorena.

—Fred. Russell left the Eugénie Barlesque company on Saturday and returned to the city to rehearse with Wallack's Bandit King company.

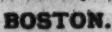
—The season of Alone in London begins at the Globe Theatre, Boston, on Sept. 7, under the management of Colonel Sinn. John T. Magle goes in advance.

—The Shadford Opera Comique company is going to do Stephens and Solomon's Virginia in a manner far superior to any former production of the piece.

—George Coombs, manager of the Pavilion Theatre, Brooklyn, contemplates buying property adjoining the new Criterion Theatre. He intends building a variety house.

—The attendance at the performances of Romeo and Juliet at the Star Theatre has been such that the management have decided to continue the engagement for one week longer. On Monday, Tuesday and Wednesday of next week Miss Moore will appear as Julia in The Hunchback and on Thursday, Friday and Saturday as Rosalind in As You Like It.

—Nordeck at the Grand Opera House, Brooklyn, on August 29, will be cast as follows: Waldemar, Frank Mayo; Prince, Edwin Mayo; Wilford, J. H. Taylor; Duke, F. Mackay; Count Moray, George Devere; Christopher, O'Neill; P. Vogli, J. F. Furlog; Countess, Mary Kidder; Princess Zoliska, Mary Kidder. The scenery will all be painted for this production by Joseph C. Hughes, effects by William Hughes.



100



at Shunt ...

led up the business.

The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The work of perfecting the Fund's Bureau of Registration goes bravely along. Names are coming in rapidly and it is plain to perceive that the profession fully appreciates the importance and utility of the new plan. Notwithstanding my very explicit statements to the contrary at the onset, a certain sheet, of late reduced both in size and in circumstances, blindly, asinine or mischievously—I don't know or care which—persists in connecting THE MIRROR'S war against the corrupt Agencies with the managers of the Fund. In our issue dated August 1 there appeared an article which contained the following plain assertions:

The Actors' Fund does not propose establishing a dramatic agency in connection with its charitable work. If anybody has conceived an idea to the contrary, let this disclaimer, which is made on the best authority, undeceive him at once. * * * Let it be clearly understood that it is THE MIRROR, and not the Actors' Fund, that is waging war upon these harpies. THE MIRROR is exposing the abuses of the agency system—the Fund, with its new bureau, simply furnishes a remedy for them.

Now, these statements are too direct and emphatic to permit of perversion by any reader of ordinary intelligence. Their misconstruction by my very much reduced and exceedingly obscure contemporary, therefore, can only be explained on the ground that the skull of a broken-down variety manager is thicker than the skull of any person not confined within an idiot asylum ought to be.

While I am at work correcting lies told in this connection, I may as well say that I was present at the meeting of the Fund Trustees last Thursday, and that the subject of starting up a dramatic agency as an attachment to the institution was not touched upon. But the Executive Committee reported, through Mr. Colville, the successful progress of their work in preparing the Registry, and the report was approved by the Trustees.

In another column a letter from Mr. Spies, one of the dramatic agents, is printed. It is an extraordinary communication, inasmuch as the writer boldly admits that he keeps a black-list in his office, and that he proposes to continue the practice. It was pointed out last week in these columns that the exposure to public view of a black-list is an infraction of the law. Mr. Spies, it will be noted, does not hesitate to proclaim that for this law and the rights of professionals he has no respect. My readers can draw their own conclusions from this remarkable admission on his part.

I wish to commend to the good offices of the members of the press throughout the land a gentleman who has just relinquished newspaper work for a place in the business ranks of the profession. I refer to Mr. Joseph B. Dillon, who has entered into the service of Mlle. Rhea as advance representative. Mr. Dillon has for some time been associated with the repertorial staff of this journal. He has acquired a very wide acquaintance among the profession, and in his capacity as a gatherer of news has always manifested singular energy and aptitude. Mr. Dillon, I have no doubt, will prove a valuable acquisition to Rhea's forces, and in his new departure I wish him the good luck and success which his talents deserve.

I was made aware of the fact that Mr. Rosenfeld is again enjoying the delights of liberty by a note which I found upon my desk last evening. It ran thus: "I called to tell you that I am on hand and ready to begin suit against D'Oyly Carte for \$30,000 should the decision on Friday prove the emptiness of his claims. SYDNEY ROSENFELD." How the erst-manager got out of Ludlow Street I cannot say. But the knowledge that he is again at liberty to do what he pleases ought to thoroughly terrorize the foreign invader against whom this formidable threat is pronounced.

The Florences' Month at Daly's.

W. J. Florence has been a frequent figure in upper Broadway ever since Mr. Daly's return to town on Monday. He was just vanishing through the stage-door of Daly's Theatre when a MIRROR reporter accosted him the other day.

"Have I enjoyed my vacation this year? Why, of course. The fishing, though, wasn't as good as usual—that is, the salmon were caught after I had left. Now I'm getting ready for my opening here. The first week, you know, we put on Our Governor that we played last year at the Star, and for the second we

give Dombey and Son. We have four weeks altogether, but what we shall put on the last two has not been decided yet."

"Do you produce any new plays?"

"I hardly think we will, though we have two or three new ones in hand. We find the old pieces so much appreciated that we don't really know whether it would pay. There is so much soft trash going about now that the people turn to such plays as those in our repertoire for a change to something solid. However, I will tell you that there is a lady named Mrs. Allen, of St. Louis, who is now writing a play for us which we think will be a 'go.' Our company has already been engaged. It includes Ethel Greybrooke, Minnie Radcliffe, Hattie O'Neill, a sister of Adah Rehan; Henry Holland, Earl Sterling, Errol Dunbar, J. A. Brown, F. C. Wells, J. Barker, James Dunn and Frank Luckey. Fred. Dubois will be the manager and George Myron will go in advance. After the season at Daly's we go to Philadelphia, where we open at the Walnut Street Theatre in No Thoroughfare."

Rhea in Seclusion.

The French comedienne has been spending some weeks in retirement and study at an obscure spot in Maine known by the not very romantic name of Goose Rocks. She has made her home in a quaint old cottage that somewhat resembles a double-deck steamer. Among the villagers she was an object of awe, and her abode was set down as a house of mystery the while she was there. Few of the country-folk even learned her name, and she was always spoken of as "the Madam." The household numbered but few, and they seldom went abroad. Mlle. Rhea selected the early morning and the twilight for her rambles. A MIRROR correspondent chanced to meet her on one of these rambles, and had a very pleasant chat. She was attired very simply in a white wrapper and her hair fell negligently about her shoulders. She held a manuscript in her hand and was deeply engaged in perusing it as she walked.

"I feel that I shall succeed in my new plays," she said. "They are all of the romantic school. I find that the thought and action of the romantic drama are much better appreciated than the stilted work of some English writers. The public of the present day wants to see its stage heroines invested with real flesh and blood. It wants philosophy and truth instead of so much high-sounding stage logic—more of the woman and less of the imagination. Truth has almost disappeared from real life, and it is a relief to have it told sometimes from the stage."

"I look back over several very happy years in America," continued the actress. "The American is less slavishly bound to forms than any other society in the world. But I do not like the 'actress-killers' that hover about the American theatre. I have found these men to be as affected in conversation as in carriage and demeanor. When I first encountered the 'actress-killer,' he furnished me with much innocent, though not instructive, amusement. His life is a continuous struggle for glory; he is never without a real or imaginary audience. He values an actress's acquaintance according to the fame she has attained. The 'actress-killer' I look upon as an insufferable nuisance, and, as I have said, he is the one objectionable feature that I have encountered about the theatre and in American society."

The Very English Mikado.

R. D'Oyly Carte's opera company arrived in the *Aurania* on Monday morning and at once proceeded to the Fifth Avenue Theatre, where John Stetson was awaiting their coming. Without losing much time the company proceeded to make themselves at home, and not long after noon rehearsals were going on nicely.

"I have brought over with me just fifty-one persons," said Mr. Carte to a MIRROR reporter, "and of those thirty-six belong to the chorus; so that all reports that we would be obliged to engage a large number of people here are untrue. All were perfect in their parts before leaving London, where they had rehearsed fully five weeks. We are really ready to put on the opera immediately, if it were necessary, but the extra time given us will not be wasted."

"Would you produce it on Tuesday night if Mr. Duff should decide to do so?" was asked. "Oh, no; that would not be necessary. We shall shut him up pretty soon, you shall see. The case is to be heard on Thursday. The opera will be given here as elaborately as possible, and in all respects it shall be as fine a performance as the one now running at the Savoy in London. Ko-Ko will be done by George Thorne, who is acknowledged to be one of the finest comedians we have in London; Nanki-Poo by Courtice Pounds, a tenor with a very fine voice and a handsome presence, and Yum-Yum by Geraldine Ulmar, of whom of course it is unnecessary for me to say anything except that she has been specially recommended for the part by Arthur Sullivan himself. The rest of the cast is as follows: The Mikado, F. Federici, a very popular baritone; Pish-Tush, G. B. Browne; Pooh-Bah, Fred. Billington; Pitti-Sing, Kate Forster; Peep-Bo, Geraldine St. Maur, and Katisha, Elsie Cameron."

"You will have the composer to conduct, will you not?"

"Very probably; but I would not say for sure. Mr. Sullivan is now on his way from

San Francisco, but whether he will arrive here in time I do not know. Our coming over, you know, is quite a surprise to the people here, as not a word was known of it till the last few days. It was done at almost a day's notice, for he wished to forestall Duff's production. Anyhow we shall knock them all into a cocked hat, and I hope to have an injunction served before it is produced, if it can be done. It is my company which is playing here, and The Mikado is produced on sharing terms, the only other place we go to being Boston. The length of time we stay here depends altogether upon our success, of which I have not the slightest doubt."

The Actors' Fund.

A special meeting of the Trustees was held last Thursday afternoon. There were present A. M. Palmer, Samuel Colville, William Henderson, Edward Aronson, Antonio Pastor, S. W. Fort, Edwin Knowles, John F. Poole and John P. Smith. President Palmer asked for the report of the Executive Committee regarding the investigation of the Theatrical License fees. John F. Poole read the report, in which it was stated that fifteen places had paid licenses since May 9, 1885, to the amount of \$5,700. Seventeen places of amusement are delinquent to a total of \$6,200. This money will be paid as the theatrical season advances. With the exception of four, these places are not actually delinquent, as they have been closed since May 1.

The President suggested that an effort should be made to secure a fair share of the license moneys from the Board of Apportionment, and urged immediate action.

John P. Smith moved that a committee of three be appointed to wait on the Board of Apportionment and urge the claims of the Fund. Seconded by Mr. Pastor and motion carried. John P. Smith, Samuel Colville and John F. Poole were appointed as the committee, with President Palmer and Judge Dittenhoefer as ex-officio members.

The President inquired of the Treasurer whether the Fund is exceeding its pro rata monthly disbursements. The Treasurer reported that there was sufficient balance to meet all demands upon the Fund until the Fall benefits.

Mr. Knowles read a resolution looking to the establishment of a Dramatic Agency at the Fund rooms. Mr. Palmer said the Actors' Registry, now under way, had anticipated Mr. Knowles' resolution; that he did not understand that an Agency was ever to be established at the rooms. On motion of Mr. Pastor the resolution was referred to the Executive Committee. The meeting then adjourned to Thursday, Sept. 3.

There was a full meeting of the Executive Committee. Twelve new applications for relief were received. Two were rejected as not worthy. Last week \$139 was paid out in relief, and \$45 for one funeral.

New members and annual dues paid in: Morgan Sherwood, Sadie Edgar, George F. Naab, Bessie Bernard, W. J. Florence, Charles Frew, Emma Latham, George F. Hasbrouck, Edward A. Osgood, John B. Turner, Mrs. John B. Turner, Lillie Pearce, Nelly Donald, Frank G. Campbell, E. E. Rice, Eugene S. Jelis, Barry Taylor (donation \$10) and Theodore Moss (life-membership).

Mr. Reed Tempted.

Gustave Mortimer, Roland Reed's manager, arrived in town early in the week, and has already departed for Minneapolis, the scene of his star's opening. Mr. Mortimer has confined himself to the narrow limits of Rhode Island for many long weeks—which, however, proved all too short for him. A bronzed cheek and a beard of deeper brown are evidence of a vacation well spent.

In response to a greeting from a MIRROR man, Mr. Mortimer said: "All Summer I've rigidly adhered to ten o'clock as the hour for snuffing the candle. There's enough midnight oil to be burned during the Winter, when the managerial bent is unwearied vigil. Friends have been welcome to my Summer home, but I never varied from ten o'clock until I arrived in New York last night, when I retired rather late for a Rhode Islander."

"What do you think of The Mikado and Mr. Reed?" interrupted the reporter.

"I was woefully disappointed in the mounting of the opera," said Mr. Mortimer. "The ensemble was miserable. But Miss Harrison and Mr. Reed were excruciatingly funny. Reed's wooing of Katisha was the funniest thing I've seen lately. Pardon my pride in Mr. Reed; he surpassed my expectations. But the ballet! Where was it discovered? Ben Baker managed the old Olympic Theatre thirty years ago. He did not part with the ballet until The Mikado was first produced in New York. Imagine Oriental maidens with heels on their slippers!"

"Did you have trouble in weaning Mr. Reed away from comic opera?"

"Roland is a good young man," said the manager, "and has withstood all temptation. He has advised with me before every move. He sent me a despatch asking my consent to his engaging with Rosenfeld. I had no objections. But what a lack of business integrity there is among managers! Several of them have been very persevering in their efforts to seduce Mr. Reed away from me—all oblivious of the fact that his contract with me has three years yet to run. But the young man carefully confided to me every offer made. The

outcome is that our programme for the season remains intact. We open at Minneapolis on August 31.

"Of course you have heard of the engagement of Mr. Nat Childs to assist us on our tour. Let me define his position. Mr. Childs will be associate manager, with a liberal salary, and an interest in the receipts. He is one of the cleverest newspaper men in the United States, and I think he will add materially to the success of our season. Oh, by the way, Ko-Ko's lamp shall not be entirely extinguished. Unless injunctions prevent, Mr. Reed will introduce as a specialty the wooing of Katisha in one of his plays."

Professional Doings.

—Al. Hayman arrived in town yesterday.

—W. G. Peterson will go in advance of Ella Wesner.

—George Zebold has been engaged as manager for Lotta.

—John Maloney will star next season in A Clerk's Crime.

—Blanche Vaughn has signed as sonnette to Louden McCormack.

—Tony Pastor resumed his season at Saratoga on Monday night.

—Frank Farrell has engaged to go in advance of the Howsons.

—Lawrence Barrett and his company leave for St. Paul on Saturday.

—J. T. Maguire has been engaged as manager of the Sis combination.

—Lizzie Evans and her company left for Frankfort, Ky., on Sunday.

—Annie Haines has been engaged for the Streets of London company.

—Frank A. Small has been secured as advance agent for Clara Morris.

—Clara Morris opens at Heuck's Opera House, Cincinnati, on Sept. 28.

—F. F. Mackay will play the part of the pedagogue in Nordeck next season.

—Fair dates, Sept. 18 and 19, are open at the Opera House at Batavia, N. Y.

—J. C. Kenny and Catherine Lynn have left Lizzie St. Quinten's Opera company.

—Maurice Stafford will probably leave for England in a week or so on private business.

—Colonel Prentiss Ingraham, late press agent for Buffalo Bill's Wild West, is in town.

—Murray and Murphy's company turned money away last Monday at the Boston Theatre.

—Edward Clayburgh claims the credit of suggesting the Mikado venture to Harry Miner.

—Jennie Kimball and her Merriemakers will produce The Mikado on the New England circuit.

—S. H. Cohen will travel as business manager with C. R. Gardiner's new dramatic combination.

—A realistic fire scene will be one of the features of Oliver Byron's new play, The Inside Track.

—John Rettig has just completed new drop-curtains for Harris' Museums in Cincinnati and Baltimore.

—Frank A. Small left for Chicago, on Tuesday to prepare the way for Clara Morris' engagement there.

—Annie Mackay (Mrs. J. W. Wilson) will play this season with Rhea. Her husband is also in the cast.

—Clara Morris' supporting company has been completed by the recent engagement of L. W. Browning.

—Joseph Jefferson will personally conduct rehearsals of Shadows of a Great City. They begin next week.

—Owen Fawcett opens the regular season at Harris' Museum, Cincinnati, on August 30, in The Big Bonanza.

—Frank Farrell on Tuesday signed with John Howson to look after the advance interests of Putting on Style.

—Conner and Connelly's variety company will open the season of the People's Theatre, Cincinnati, on August 30.

—W. T. Carleton's Nanon company is filled with the exception of one part. Rehearsals have already begun.

—Charles Klein, lately playing Boss Kivett successfully in The Roman Kye, has been engaged by Barney McAuley.

—The Nordeck company are called for rehearsal at eleven o'clock on August 24 at the Grand Opera House, Brooklyn.

—George Knight begins rehearsals of Over the Garden Wall (revised) at the Opera House, Asbury Park, on the 24th inst.

—John Rentz, Jr., at one time MIRROR correspondent at Peru, Ind., has come to New York to enter the ranks of the profession.

—James H. Alliger is at the Ocean House, Long Branch, the guest of somebody whose name is lost in Mr. Alliger's chirography.

—D. G. Longworth has been engaged by Arthur Rehan to play Tamborini in 7-30-8; also by Chanfrau for the latter part of season.

—Rene Wellington, a young Southern actress, will star next season in a new play, as will also Helen Desmond. Both ladies are negotiating with Howard P. Taylor for new pieces.

—Lizzie Evans and her company tried Florette at Asbury Park, N. J., on Friday night. The house was packed. Manager Callahan writes that the play was a genuine success.

—Rose Coghlan's new play, by Cazauran, is completed. It is a romantic drama in a prologue and four acts, and the scenes are Asiatic. It will be seen at the Fifth Avenue Theatre in Christmas week.

—Ella Wesner's support will include T. H. Glenn, R. S. Lyle, Ed. Connolly, Cora Lyle, Mamie Bernard and Virginia Ross. The star will sing several English songs new to the American stage.

—John Lundy, of Boston, one of the best stage machinists in the country, was brought to New York by John Stetson to help in the production of The Mikado. Harley Merry painted the scenery.

—Charles T. Vincent, W. C. Deal and Edward Warren were upset while sailing near Glen Cove on Sunday. No harm resulted, for the gentlemen, being all expert swimmers, swam easily to shore.

—Charles Collins, of the Coney Island Sunday mails over a hundred professional all over the country. He runs quite a newspaper bureau and a special intelligence office.

—D'Oyly Carte's company gave The Mikado at the Fifth Avenue last night. The performance was well-known first-night performance was enthusiastically received and concluded at too late an hour to admit of criticism in the present issue.

—Rudolph Aronson has just finished a waltz entitled "My Darling," which he has signed as a companion-piece to the "Sixteen" waltz. It will be played by Larry Coney Island next Sunday.

—Celluloid cuff and collar buttons, engraved, will be used by Tony Pastor as a souvenir of Buttons, his new comedy. A New England manufacturing firm is filling an order for 100,000 of these articles.

—Tony Pastor and his company opened at Saratoga on Monday. This is the twenty-first annual tour of this sterling specialty organization. Mr. Pastor returns to New York to begin his regular season in October.

—The following is Roland Reed's fall company: Madge Carr, Bertie Danvers, Annie Mortimer, H. Ross Davies, Augusta Cook, Joseph Gobay, Oliver Jenkins, William C. Andrews and Charles Patterson.

—By the time that Harrigan's Park Theatre is opened, which will positively be on August 31, all of the members of the cast being already almost letter-perfect, there will be fully seventy-five people on the salary-list.

—Flora Moore commenced rehearsals on Monday at Asbury Park of her new comedy-drama, by Howard P. Taylor, entitled The Drummer in Petticoats. She opens her season at Wheeling, W. Va., on the 24th inst.

—Mr. Coon, a clever musician, is at present engaged in orchestrating the Feyta waltzes, and arrangements are being made by which they will be played by Gilmore's Band at Manhattan Beach and at the Bijou Opera House between acts.

—Howard P. Taylor has received more than fourteen applications for Captain for the coming season. As yet he has not accepted an offer, preferring to be convinced of the capability of the lady assuming the role of Mary before disposing of it.

—William Redmond and Mrs. Thomas Barry, supported by an excellent company, will travel with the following repertoire: A Midnight Marriage, Bank and Family, Love, Run Run, Merchant of Venice and a new French comedy, Mamma.

—E. E. Kidder is making a house of the fact that out of the sixteen waltzes he has already booked for his new drama, Niagara, in which Rose Eytling will appear, there are but two one-night stands. The play will probably be seen in New York early next Spring.

—Mrs. E. A. Alden, sister of Frank Danahy, died at Mount Vernon, N. H., on the 19th inst., and was buried on the 21st. Mr. Danahy was rehearsing the Rag Baby at the Bijou, Boston, when he received the news, and the affliction also proved fatal.

—W. S. Rising, after closing at Atlantic City, went with his family to Elmwood, N. J., for the remainder of the season. He has had offers from Emma Abbot, W. T. Carleton, Madeleine Lucette and George Kiehn. Within the last week he has added three waltzes to this list.

—B. F. Cruise has been summering at Dalton, N. Y., where there is no theatre. He was handed there a letter from G. A. Lauer, manager of a small company, applying for a date to play A Celebrated Case. The production of the piece by this manager is unauthorized.

—E. A. McDowell and Frances Rawley have secured for their new play, Wedding Bell, J. R. Peyton. Fred. Perkins has been engaged as musical director. They open their season at Binghamton, N. Y., on the 31st. Francis Reeves is having her costumes made by Miss DeGarmour.

—David Graham has just finished the following new songs for Old Lavender: "The Jolly Old Owl," "Pines to Put that Burn," "Sweetest Love," "Rural Rhapsody," "Pearly's Tears Ebb and Flow," "Get Up Jack," "John Sit Down," and "The Clock in the Tower Strikes Twelve."

—During the Summer new scenic and mechanical effects have been added to the shadows of a Great City, which opens at the Thalia Theatre on August 31. Several more will be required for transportation when travel begins, and for this reason the play can only be presented in the large cities.

—Carris Swain's season, under the management of Frank L. Gardner, opens at Waterbury, Conn., on Sept. 16, with the production of True Blue. New England will be toured until January, when the company will open at the Comedy Theatre, presenting a new play entitled Venus, by John M. Norton.

—Cora and Nellie Clark, the ops possessing a soprano voice of rare merit and the other being a fine violinist, go to Europe next month to complete their musical education. They will make their debut in America about a year hence. The Misses Clark are daughters of the Hon. M. E. Clark, of Leavenworth, Kas.

—Joseph Clare is painting the scenery for Nordeck. William Hughes is preparing the mechanical effects. The models have been made by Charles S. Getz, scenic artist of the Boston Theatre. This production, the first under the management of J. M. Hill at the Third Avenue Theatre, will be an extensive affair.

—Lizzie Evans appeared in her new play, Florette, at the Opera House, Asbury Park on Friday evening last, to a large and fashionable audience. Many professionals were present, among whom were noticed Mr. and Mrs. George Knight, Ada Gray, Henrietta Osborne, Louise Pomeroy, Flora Moore, and others.

—Thespian Hall, at Boonville, Mo., has undergone through repairs and redecoration, and now presents an elegant appearance. The auditorium is on the ground floor. The stage is well stocked with new scenery. The seating capacity is 500, and it is the only theatre in the city. Speed and Lon Stevens are the proprietors.

—The season of James H. Wallick's King company opens in Newark, N. J., on the 31st inst. The organization consists of Wallick, Louis Hendricks, Frank Brown, Fred. Lyons, Charles Berry, Fred. K. J. L. Ungerer, D. B. Leary, W. Marie Hillford, Mary McKenna and Wentworth. Max Zollner goes to

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

The classic walls of the Opera House. Dan Sully's Capital Prize is booked for the 24th.

OLEAN.

Arena: Barnum's Circus spread its immense canvas 14th. It covered a large-sized crowd. During the hippodrome races on the 14th, the jockeys were thrown violently from their horses. He was picked up insensible and carried into the dressing-room. The extent or nature of his injuries was not learned.

Items: Will Rockwood, who is connected with Frank Robbins' Circus, was in town over Sunday.—L. M. Moore, who was with McCafferty's Life on the Plains, has been home for some time.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Will open 25th, with Barlow, Wilson and Rankin's Minstrels. The house has been entirely renovated and presents a fine appearance.

Items: Harry J. Clark was in town past week in advance of B. W. and R. Minstrels. He has numerous friends here.

HARLEM.

Parvillon: William C. Cameron's benefit on Monday night was a great success. The doors opened at 7:30 and at 8 o'clock was refused. Two-thirds of those announced to appear were absent. With the benefit ended a season which has proven a very successful one. Cameron was backed by a dancing-master named De Barre. The tent and apparatuses were purchased for \$1,000, which was cleared in the first three weeks. Your correspondent wishes to acknowledge Manager Cameron's many courtesies and particularly his estimable lieutenant, George Campbell.

OHIO.

DAYTON.

The Grand (Larry H. Reiss, manager): McNish, Johnson and Slavin's Minstrels will open this theatre, and there have been no improvements made of any great importance, as everything is comparatively new, and the theatre had a general renovation last season, including new scenery, curtains, carpets and decoration. During the past month, however, the house has been brushed up, and it presents a very pretty appearance.

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COLUMBUS.

Grand Opera House (Millers and Okey, managers): The past week wound up the summer season at this house, and most of the people left for New York, 16th. The Grand Opera House held the house the first three nights. It was more gory than the title would indicate. Nearly everyone that was not killed in the first act was threatened, and most of them got their medicine "beaten down" by the last curtain. On Thursday and Friday, and with the possible exception of Pygmalion and Galatea, was the best production of the season. William Lloyd makes a splendid Damon, and was ably supported by George McKean as Pythias. Willard Brigham, as Dionysius, and W. J. Dixon, as Lucullus, Saturday night, benefit night of Miss McKean was the better of the season. Every seat in the house was sold two days before the performance. Everything was so well done that it is not necessary to make any special mention. Each one of the co. received a hearty reception on entrance, and flowers were thick. Lillian Evans, 3rd, week; Bennett Mackay, Sept. 7, week.

McNish, Johnson and Slavin's Minstrels appear at Comstock's, 20th.

Antia Harris remains here till the Gus Williams party arrives.

George Backus has gone to the Lakes for a short rest before joining Campbell's Paqueta.

The summer season at the Grand was a great success; and looking well.

Ex-manager Frank Comstock is negotiating with some good people to go on the road with Okey Gobins.

Harris' Hippodrome gave some very interesting running and chariot races on the Fair Grounds, 13th, 14th and 15th. Business big.

Items: Lloyd, Backus and Okey take a benefit, 27th. John Taylor has written a very pretty song-and-dance production, "The Shady Lane." It is dedicated to the popular tenor, McDonald and Taylor.

Dixon's make-up, as Chryso, was very, very funny. The Mugs Landing co. rehearse here this week.

Frank Campbell will take a co. on the road playing the "Three Guardsmen," etc. Gabriella McKean, Florida "Malcolm" and Will Jackson, of the Grand co., will go with him.

Charles H. King's Minstrels and the MacCarbys are the new lights at the Summer Theatre this week. The Edouard Mountain Circle is still a drawing card at Schneider's.

The box-sheet for the benefit Saturday night was \$1,000, and amounted to \$1,000. It makes a picture that will doubtless leave a high mark.

The Bohemian this week devotes several columns to a short sketch of each member of the Grand co.

MOUNT VERNON.

Wooded Open House (L. G. Hunt, manager): The preliminary season at this house opened on Sept. 3 with the Grand for Money co., followed by Lizzie Evans two nights during our county fair. The following week, will appear in the near future: Frederick Wards, Emma Engle, etc. Gabriella McKean, Florida "Malcolm" and Will Jackson, of the Grand co., will go with him.

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NORWALK.

Whitely Opera House (J. B. Kaye, manager): The Pleasure Party closed its season 13th, with the comedy of Tom Cobb to a full house. The play was still presented with Mr. Colville and Miss Gillette in the leading roles. The ladies and gentlemen comprising the party have been well received by Norwalk audiences, and have made many friends. There has been some dissatisfaction between the party and Mr. Kaye, the manager, of which I may speak in a future letter. Boston Dime Museum is playing a week's engagement here to good audiences. The show is of the variety order, and is up to the average.

PORTLAND.

Newmarket Theatre (J. P. Howe, manager): The Madison Square Theatre co. opened in The Private Secretary 2d, to a very large house, and business increased all the week. W. H. Gillette, as the Rev. Mr. Spaulding, was excruciatingly funny. But the real favorite seemed to be M. A. Kennedy, who portrayed the character of old Catermole with great union. The support was excellent. The same co. will play The Rajah and The Professor later.

Casino Opera House (A. S. Gross, manager): The Nashville Students played to fair houses 7th, 8th, 9th. Mr. Gross has engaged the Wallack co. for the week of 10th. He will undoubtedly have large houses. Victor Durned and Diplomacy will be played.

PITTSBURGH.

Opera House (John A. Ellier, manager): The Wilbur Opera co. in Gilbert and Sullivan's Mikado, the first night of last week, had good average business. McNish, Johnson and Slavin's Minstrels the remaining two nights and Saturday matinee to packed houses. The opera house will continue closed until the opening of the season.

Reputation Port Theatre (George O. Starr, manager): The Boston National Band during all last week while in town, was a big success. The band looked ahead of the season.

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his sensational play. Across the Atlantic, pleased very large audiences during the week. Eugene Eberle's co. in Never Too Late to Mend, 17th.

Joseph A. Fogel, one of our best local tenors, left for New York 16th. He goes to join the Abbott co., in which he will sing second tenor roles.

There is but one place of amusement now open in this city, and that is Harris' Museum.

The Wilbur Opera co. will open the new opera house at Beaver Falls, Pa., now being erected.

Library Hall will open Sept. 7; the Academy will open August 31, as also will the Opera House.

Manager Chalet will open his Sixteenth Street Museum some time in September.

J. N. Gotthold and his brother Milton are in the city.

HARRISBURG.

Opera House (Markley and Tull, managers): McNish, Johnson and Slavin's Minstrels were the opening attraction for the season of 1885 and 1886, 17th. The attendance was very good, and the programme was well received with every evidence of satisfaction.

The first part, in the matter of vocalism, was only fair, as some of the ballad singers were in poor singing condition, but the lively witticisms of the end men were more than compensation for that drawback. The Coachman's clog, in the olio, was admirably done. If the antique style of entertainment may be accounted worthy of admiration; but in my humble opinion its elimination from the programme would not have been felt.

Muldoon and Mitchell, in classic representations of statuary, were successful in winning applause. Messrs. Johnson and Slavin, in their act of amusing acts, caught the house and established themselves at once as favorites in Harrisburg. Frank McNish bobbed up as of yore in his amusing act, while Nelson gave a very remarkable exhibition of dexterity in the juggling line.

W. Henry Rice dressed artistically and squaled operatically in shrill falsetto, and was almost unendurable.

LANCASTER.

Fulton Opera House (H. Yecker, proprietor): Manager Yecker has been making some improvements at his house during the summer. The interior was rehabilitated last summer, so nothing was needed there. This summer he turned his attention to the vestibule, the appearance of which has been greatly improved. The season will open on the 17th, with the Lewis Comedy co. who will appear in The Little Trump for a three nights' engagement.

O'Brien's Circus to fair business, 14th. Well-pleased twenty-five-cent audience. Theater's Tourists, 27th; Barlow, Wilson and Rankin's Minstrels, 28th.

ARENA.

Van Amburg's Circus showed here, 13th, to crowded tents day and night. Performance was fairly good.

Items: A glance at the list of bookings for the Opera House for the coming season shows sixty-eight attractions so far, comprising many of the best combs and stars. Manager White is a hustler, and is ably seconded by Manager Foster.—H. M. Markham, manager of the W. H. Ransome's Across the Atlantic, cancelled engagement at Academy of Music. Terms unsatisfactory.—Harry Danton, manager of Academy, after getting money and a lot of "how towns" to the oldest and best opera house known. Schindwein is now looking for a new manager.

THE GERMANIA BAND and Orchestra of this place gave an open-air concert 14th, rendering some very fine selections. The orchestra was well conducted by the conductor, The baritone solo by R. M. Johnson is especially worthy of mention.

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the 15th and 16th, when Laura E. Dainty in A Mountain Pink will be the attraction, followed on the 17th by the Equine Paradox for a week.

At the Academy the improvements are rapidly assuming shape, so the 31st it will open with John T. Raymond as the attraction in For Congress. The patrons of this popular place of amusement will not recognize the old Academy in the new.

The Park has now been closed for a week, and will remain so, so far as theatrical amusements are concerned, until next summer. It is rumored that the present lessee, Otto Ostbo, will give up his lease upon its expiration, and it is not yet known who will have charge of the place next summer. For a summer season that started out with every prospect of success, this past has been a most disastrous one. The attractions have not been up to the usual standard, and this, combined with bad weather, and in one case the interference of the law, has caused some of the companies to regret that they ever saw Milwaukee.

Slensky is taking a new coat of varnish and being otherwise improved. The opening attraction and date still indefinite.

Carpenters and painters are still busy at work on the Dime Museum, which opens on the 31st.

Philips' Academy has been very much disinclined to publish their bookings for the coming season.

Burr Robbins Circus gave two performances 14th. The show was fair and the attendance large.

CANADA.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): The Silver King co., under the management of Mack and Hume, began a week's engagement 10th, to houses on the light side. It is very evident that it is as much "hot" during the summer months in this town as in those further South—a fact which managers and agents might bear in mind with profit.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Fiske's Comedy played here week of 2d to wretched business; and no wonder, as a worse performance was never given at this theatre, and our people never patronize a poor show. The co. were to have given a matinee 10th, but Fiske could not drop the second week, and the second week of the season was postponed. The co. were to have given a matinee 10th, but Fiske could not drop the second week, and the second week of the season was postponed.

Lyceum (Robert Clancy, agent): Zera Semon is authoritatively reported to have taken in \$1,400 during his week's engagement here.

W. S. Harkins was in town the other day, looking the picture of health and handsome as ever.

Redmund Barry has begun to bill for week of 31st.

Items: The co. proceeds Northwest through New Brunswick to Quebec.

OTTAWA.

Grand Opera House (John Ferguson, manager): Chang, the tall Chinaman, gave a series of receptions, 10th, 11th and 12th, to small audiences.

Items: Buffalo Bill's Wild West Show appeared 17th and 18th.

MONTREAL.

Crystal Palace Opera House: Whatever amount of money the management of this place made the first week of the season, it was considerably after the second week, and money was made every performance. The cast suffered several changes. Bertha Foy and Adelaide Leonard left the co. and were replaced by Maud Waldemar and Emily Blum.

Grand Central Museum: Coleman is making money out of his latest enterprise, the tent being packed nightly all week. The Ida Siddons presented what might be called a variety bill, but which was vile from beginning to end.

ARENA.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S Co.: Philadelphia, Sept. 14, two weeks; Boston, 28.

A. BRAU Co.: N. Y. City, August 24.

ANNIE PICKLEY: Buffalo, August 31, week; Boston, Sept. 7, week.

ADA GRAY: Philadelphia, August 31, week; Baltimore, 14, week; New York, 14, week.

ARTHUR REHAR'S Co.: Orange, N. J., Sept. 7; Plainfield, 8; Saratoga, N. Y., 9; Burlington, Vt., 10, 11; St. Albans, 12; Toronto, 14, week.

ADRIANA MOORE: Buffalo, Sept. 7, week.

ALICE HARRISON: Springfield, Mass., Sept. 23.

ALLEN'S BLACK CROOK Co.: Indianapolis, 24, week.

ALONE IN LONDON Co.: Boston, August 31.

ALICE WALLACE AND SAM B. VILLA: Portville, Pa., Sept. 9.

ANNIE LEWIS Co.: Scranton, Pa., 24, 25, 26; Reading, 27, 28, 29; Potomac, 31; Shenandoah, Sept. 1; Williamsport, 2; Newmarket, 3; Lock Haven, 4; Renova, 5; Ithaca, N. Y., 7, 8; Norwich, 9; Rome, 10; Utica, 11, 12.

BELLA MOORE: Rockville, Ind., 19, 20, 21; Lebanon, 22; Newmarket, 23; Noblesville, Sept. 3; Shelbyville, 4; Nashville, 5; Muncie, 6; Crawfordsville, 9, 10, 11; Columbus, 14; Seymour, 15; Louisville, 16 to 19.

BREIDT KING: Portville, Pa., Sept. 11.

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BURR OAKS Co.: Philadelphia, 24, week.

BAKER AND FARRON: Lockport, N. Y., 31; Canandaigua, Sept. 3; Williamsport, Pa., 5; Albany, 7, 8, 9; Buffalo, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

BOSTON THEATRE YOUTH Co.: Providence, 17, week; Worcester, Mass., 24.

BENNETT MATHACK Co.: Toledo, O., August 24, week.

BARTLEY CAMPBELL'S SIBERIA Co.: N. Y. City, August 24, week.

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The Gay Capital.

PARIS, August 6.

Not one in a thousand Americans on a visit to Paris ever notices a plain, low-storied building standing at the corner of the Faubourg Poissonniere and the Rue Ste Cecile. If he does at all he remains before it wondering what it can be. It is not a warehouse, for the small door cut into the larger one, and swinging noiselessly to and fro at the slightest touch though at very rare intervals, reveals an interior void of the bustle and turmoil connected in his mind with trade. It is not a prison, for there is not a red-trousered sentry nor even a policeman in view. Besides, the big entrance, though massive enough, lacks that particular ornamentation of convex-headed nails inseparably connected with the aspect of the Gallic "stone jug." It is not a school, for the visitors look too young to be blessed with progeny, and too old to be school boys and girls. It is not a hospital, for there is nothing infirm about the comers and goers. It is not a Mont-de-Piété, albeit there is a constant carrying to and fro of strange-shaped boxes and green baize bags. So the spectator may stand wondering for hours unless he cares to inquire, when he will be told that it is "The Conservatoire National of Music and Declamation."

The young aspirants to histrionic and lyrical fame are certainly very interesting, and never more so than during their competitive examinations. But the public that listens to, applauds and criticizes them, among whom I have been simmering during a portion of last week, is to my thinking worthy of study also. Side by side with a fraction of literary and artistic Paris there is a whole world of what may be called "middle-class Bohemia"—small government employes, warehousemen and clerks, who dream of the opera for their daughters; wan-looking and careworn mothers and fathers of the artisan class, who already in their imagination see their girl take the place of Sarah Bernhardt. There are the representatives, elder sisters, widowed mothers of ruined families, who fervently hope and pray for a first prize for "Alice," so that she may go out into the world to teach and be buffeted about in all winds and weather—be slighted and humiliated by the purse-proud and ignorant, who only see in her a kind of upper-class servant. There is the jury in the left-hand stage-box, with their President, Ambrose Thomas, more impassive than any of his predecessors before the storms which his decisions often arouse. For this strange audience not infrequently constitutes itself into a jury, and awards the prizes beforehand. A pretty profile or a sweet intonation seduces them, and beware if the real jury do not indorse their view. There are hisses and cat-calls and uncomplimentary remarks. But M. Thomas does not budge an inch; not a muscle of his face moves. Old Cherubini used to get into a towering passion, and order the hall to be cleared and the lights to be put out. I do not remember him, but I remember Auber in his everlasting cream-colored overcoat. He used simply to smile and let the storm pass. He listened to everything the dissatisfied audience and the disappointed competitors had to say. When Coquelin the younger, who expected a first prize at his competition, and did not get it, came to him with tears in his eyes to complain, the composer of Massaniello received him very kindly.

"This is an injustice, Monsieur Auber!" exclaimed the brother of the great comedian. "Perhaps so, my dear child," came the answer. "In that case, get used to that kind of injustice as quickly as you can, for you will have to put up with many more during your life, and by the time you are of my age you will find that you have been travelling across an uninterrupted track of injustice."

Coquelin took the hint and said no more. As a rule, though they may think themselves unfairly treated, the male contingent take their defeats more stoically than the female. The putting, rosy lips mutter about favoritism, the glorious black eyes look daggers at their more fortunate comrades, and the insinuations spoken aloud are not always in the best of taste. The fathers and mothers of the aspirant Talma or Roger refrain from inciting him to revolt; not so the mammas of the would-be Rachel or Malibran. Outwardly, "the mother of the debutante," as Alfred Grevin sketched and Henry Murger portrayed her in words, standing at the wings knitting a sock, and taking, now and then, a little pocket flask from her capacious pocket, or still more capacious velvet "reticule," slung by a silver chain from her arm, has almost completely disappeared, like the mongrel, half-poodle, half-terrier that used to accompany her on her ordinary excursions. Outwardly only; the shoulder-of-mutton sleeves, the coal-scuttle bonnet, are no longer there—they have been sacrificed to the more modern garb; but the dame herself, who in domestic, and even more objectionable, diplomacy, might have given odds to Machiavelli, still exists.

The immortal "Madame Cardinal," of Halevy, is nothing but a "stage-mother" of Garvanni's sketch-book modernized. Nor is the former a myth. I noticed a few like her last week.

While, during the hour's interval, spectators and competitors, critics and reporters rushed to the refreshment-bar established under the peristyle, they quietly opened a basket, took from it the best part of a fowl and the better part of a bottle of wine, and proceeded to have their lunch. The daughters came and kissed them, and then went out with the crowd? They are by no means rare specimens of their class. I remember being in the business office of a theatrical journal about three years ago, when the mother of one of the most charming actresses in Paris came to pay her daughter's subscription. As she was spelling out the professional name of her celebrated offspring, a brother journalist to whom I was talking asked her if she was a relation. "A relation, monsieur," came the proud reply. "I am more than that I hope; I am her mother! Oh, I do not think any more of myself for it—not a bit. A girl who has given me and her father no end of trouble to bring

her up. She has had pretty well every illness it is possible for a child to have; smallpox, measles, scarlatina, whooping-cough and what not. You think, perhaps, that I got tired of it; not a whit of it. I nursed her as if she was meant to remain a working girl all her life. But now that she has 'got on' she ought to remember it, though she does not. Not later than yesterday she sacked her froiteur [the man who waxes and polishes the floor]. Of course he has to be replaced. And she did not even give a thought to her poor father. She took her concierge, because, as she says, she can order him about as she likes. You may say what you like, it is very humiliating to my husband. But she was always like that. Her first admirer was a thorough aristocrat. Of course my husband could not bear him. Would you believe it? She always made out her father in the wrong."

And the daughters of these mothers look like princesses. I advisedly say look. For the sumptuous reform which M. Thomas contemplated four years ago has been quietly allowed to drop. He decreed that the young girls should be uniformly dressed in white muslin instead of in those striking and expensive toilets which made some cynics repeat the exclamation of Louis Philippe at the bedside of Talleyrand when the latter told him he was suffering the pangs of hell. "Already?" "Already, satin, already emeralds, already lucky pigs set with diamonds; the brougham may be already waiting outside," they said.

Of course, the word of M. Thomas being law, the female candidates did come in white muslin. He had not forbidden flounces; so the latter were made of lace worth 100 francs a yard. He had not forbidden jewelry; so the latter amounted in cost to an employe's annual income. So next year M. Thomas said nothing; hence again we have the ingenu in gold and silver brocade, with trains of velvet and diamond *rivieres*, hissing Molieres' verses, while she puts her hand where her heart is supposed to be. Note: The prettier the hand the more deafening the applause; if it be well covered with diamonds in addition, the younger female pupils start to their feet with enthusiasm.

Next to these girls, every one of whom is in her teens, and in the first or second year of her curriculum, are the lads of eighteen or nineteen, some of whom are already rehearsing "first old men," and who, like Nat Goodwin, will never play anything else; lads born segenarians, Arnolches while the down is yet absent from their chins, Monsieur Poiriers who have a son-in-law before they have whiskers. Distributed among the audience is a goodly sprinkling of old pupils, whom one may see year after year, coming back to the scene of their first triumph, which have often been their only ones—young women mainly. The men who have utterly failed do not come here as a rule. They drown their disappointment at the cafe. Some of these young women have wandered from one provincial theatre to another. They listen with a melancholy air to the Jewel song in Faust, strutting their shoulders and setting their teeth. "Call that singing?" you will hear them whisper to their companions, closely shaven, and not over prosperous in appearance, either. "You should have heard me in that one; I got my prize with it, which does not prevent me from being prima donna at Vitray."

Others have entirely left the stage—at the cost of their hearts' blood, but they have left it, and have honestly settled in life. Some decent, hard-working young fellow, not overburdened with worldly goods, has come to them. "The stage leads to no good; come away from it," he has said. And the prospect of a home, of a husband, of children, was too tempting. They accepted. Years have passed, youth has gone, and now they look old and careworn, though they do not count thirty Summers. They are chained to the galley, as it were, and once a year they come to have a sad look of regret at their rivals, who have taken to the open sea, and have returned with fortunes; at the debutantes, ready to embark upon their first voyage. "In Silk Attire" is a true story. Nothing reminds one so much of its truth as a day at the Conservatoire National of Music and Declamation during the annual competition.

Theatricals in Paris are at a standstill. Four theatres only are open, and the attractions (?) presented are in no way or manner tempting during the reigning sultry weather. Several novelties are promised before the end of the month, of which more in my next.

Adèle Agar, who with Sarah Bernhardt created Francois Coffee's little masterpiece, *Le Passant*, at the Odeon Theatre, will return to the Comedie Francaise with the opening of the Winter season.

Victorien Sardou says, and he ought to know: "I have written no comedy for Mme. Jamish, nor do I intend visiting America for the present."

Marguerite Thullier, a once-celebrated actress, died last week.

Melanie Hirsch, of the Grand Opera, is to be married to a German prince.

Jean Kerder, a play accepted at the Vaudeville Theatre, has been vetoed by the censor on account of its violent political tone and very severe satire of Germany and the Germans. The author was severely wounded in the Franco-Prussian war, hence the bitter gall.

William Stuart, an actor of repute in Paris, the Provinces, Saint Petersburg, Egypt and in New York, where he played the Dauphin in Henry V. at Booth's Theatre, has left Paris for London and will shortly tour the British provinces in an adaptation of a French play recently very successful here. M. Stuart is an English scholar, and will doubtless please in England as he has done in France and elsewhere.

Hints to Young Actors.

In few professions is there a keener criticism, a more public *expose* of error, and, not infrequently for the time, a more tardy recognition of genius, than in that of the stage, says a contributor to the *Dramatic Review*. One small fault may be magnified into a great sin, while an early triumph by the compiler of paragraphs may be quietly ignored as undeserving of note. Like every other artistic profession, the path of the young actor is up-hill, and success does not necessarily lie at the top. To some a day or a moment may realize that success which it may take others years to accomplish. Still, with the stage in the long run genius is bound to assert itself, though not a few are children of destiny, and win renown swiftly by becoming the fashion with *la belle societe*—through a lucky dice cast, it may be, by

fortune, by the power of patronage, the birth-right of a fair face or a comely form. But such successes are not in the majority, while in time genuine talent sown in fertile hearts must gather in its harvest of fame from the appreciative voice of the great Public.

With the literary aspirant, who has also a public to please, to suit and to conquer, the path to success is not even so sure a one as that of the actor. An author, though he may have *bona fide* genius, may never win the coveted renown which must eventually become the talented actor's. There is a channel in which he must first embark ere he tests the strength of his wings, but the actor is already in his groove, and for genuine histrionic ability "the boards" make a firm footing; he knows his own ground, and presently experience teaches him the temper of the public as well as the pulse of the critical press.

With a young actress beauty may supply the place of talent, or going hand-in-hand act a fairy godmother, and bring her under the eyes of the Prince—and British youth are not slow to do homage to beauty, nor the press slow to echo their verdict. Yet such fame, unfortunately, is short-lived if there be not genius to make it immortal, for beauty, alas! is as transient as bright hues of the Summer flowers. Such fame is like an annual born with the first smile of Spring and dying beneath the leaden skies of November at the breath of Winter's first blast.

In opera—though we so frequently find the two combined—voice must rank before talent, for it is the vocal organ that generally determines a man or woman to follow the profession, and not either a love for the stage or any great indications of histrionic adaptability.

To reach a degree of excellence in his art the young actor should ever recollect that he has his audience to please and not himself, and it is important that he should aim at the highest known ideal in his particular groove as a standard to which he should endeavor as nearly as possible to attain.

Both author and actor have the press to encounter; but the press, though swift to censure and slow to praise, is not impenetrable to the "Open Sesame" of genius, and while the author, in commencing, not infrequently finds a difficulty in coming before the public, the actor is from the first brought face to face with the world that he must study to please, and once he moves the phlegmatic hearts of his audience the press will not be slow to level its glasses at him and complete the success which he has worked so hard to achieve.

Professional Doings.

—Will Carleton, the playwright, is at Old Orchard Beach, Me.

—Edith Stanmore opened the new theatre at Bar Harbor, Me., last week.

—The Kindergarten season opens on Sept. 7 in the New England circuit.

—Marcus Mayer sailed for England last Wednesday on the *City of Rome*.

—Newton Beers and the late Charles Stratton (Tom Thumb) were first cousins.

—The Rag Baby company No. 1 opened its season in Brockton, Mass., last night.

—Annie Russell and Lucille Meredith are still rusticated at Northampton, Mass.

—Gerster is to be piloted through the country on a concert tour by Henry Abbey.

—Frances Field has been engaged by W. E. Sheridan to play the Dauphin in *Louis XI*.

—Harry Brown's Excelsior Folly company began rehearsals last Tuesday at the Casino.

—John Allen has been engaged as leader of the orchestra with the Michael Strogoff combination.

—Charles Guinness is presenting a garbled version of Peck's Bad Boy in the smaller New England towns.

—Marie Mulock, of Boston, has been engaged to play Helen Stanley in Carroll's *Whose Can It Be?*

—Lottie Churchill opens in Brooklyn on Sept. 14. She will continue to present *Unknown*, by permission of John A. Stevens.

—George Abbott, one of Haverly's late advance agents, has taken the management of a Holyoke (Mass.) variety theatre.

—The Carrolls have been rehearsing their *Whose Can It Be?* company for the past week. All concerned are confident of its being a success.

—Loudon McCormack has secured the sole right of Joaquin Miller's successful play, '49. His season begins about the middle of September.

—Hyde and Behman have bought the Columbia Rink building, on Washington street, Boston, and will convert it into a variety theatre.

—J. H. Washburn left the city on Sunday night to go in advance of Lester and Williams' Parlor Match company which opens the season at Lowell, Mass., on the 26th inst.

—Frank Murtha has finally determined to turn his Columbia Skating Rink at Fifty-ninth street and Madison avenue into an exhibition building for panoramas and stereoscopic views.

—Zozo will be the attraction at Springfield, Mass., during the week of the Bicycle Tournament, which opens Sept. 7. The tournament usually draws a hundred thousand people to the town.

—There is some trouble in obtaining a Ko-Ko to take the place of Roland Reed. On Saturday last an actor was tried in the part, Mr. Reed coaching him, but the rehearsal was a failure.

—Owen Westford has had an offer to rejoin the Vokes company in Europe, but Maubury and Overton holding out better inducements, he has re-engaged with them to play leading comedy parts.

—The Tin Soldier company opens the season at the Bijou Theatre, Boston, on Sept. 14. The company includes George Wilson, James Powers, F. B. Ham, E. W. Osborn, Jessie West, Amy Ames and Isabella Coe.

—Joseph Greensfelder has been specially engaged by W. T. Carleton to play the part of the Abbe in *Nanon*. The company will comprise forty-eight people. The route lies East until December and then West.

—J. M. Hill says the making of the costumes for *Romeo and Juliet* is progressing very rapidly, and he expects to have them all finished three weeks before the opening on Oct. 13 at the Union Square Theatre.

—John S. Lindsay has been engaged to star with George A. Latour's Dramatic company. The repertoire includes *A Celebrated Case*, *The Willow Copse* and *Under One Flag*. The latter play is an original American drama by Mr. Lindsay.

—A version of *Faust* will most probably be written for Margaret Mather some time during the season, although it is not intended that it shall follow *Romeo and Juliet*. Like most of Mr. Hill's productions, it will be put on in most magnificent style.

—Wesley Sisson is fast booking time at his Criterion Theatre, Brooklyn, with standard attractions. The very day after the first announcement of his taking the house he had engaged six. For a part of the time he will have a stock company, and put on several new plays.

—John T. Ford's "authorized production" of *The Mikado* in Baltimore on August 24 is cast as follows: The Mikado, Joseph S. Greensfelder; Ko-Ko, George Denham; Pooh-Bah, Harry Allen; Nanki-Poo, Signor Servalais; Yum Yum, Pauline Harvey; Katisha, Alice May; Pitti-Sing, Mabel Haas. The chorus numbers sixty.

—Ullie Akerstrom, under the management of Frank Charvat, opens season at New Britain, Ct., on Sept. 7. Her support will include Jewel Sheridan, Etha Rossland, Julia Bradford, Susie Gray, Mr. and Mrs. Edwin Varney, Mrs. E. L. Duane, Frank Holland, Charles Tremaine, George Drummond, F. E. Cooke and Thomas Potter.

—George Milbank has cancelled his engagement as manager of Lester and Williams' Parlor Match company to accept the position of manager of Harris' Museum at Baltimore, which opens its season August 31. Frank Pierce, treasurer of the Parlor Match company, will act as manager in conjunction with Mr. Lester, who kindly released Mr. Milbank.

—A. R. Cazauren denies the statement that the play he has written for Miss Coghlan is in reality Sardou's *Andrea*, or that it is any version of that play. The locale of the drama is Persia, and he admits that it is taken from a novel. It is Miss Coghlan who is now negotiating with Agnes Ethel to get the latter's version of *Andrea*, entitled *Agnes*, which she will doubtless produce at the Madison Square Theatre if it gets into her possession.

—The 350th representation of *Adonis* at the Bijou Opera House was marked by a most liberal and indiscriminate presentation of handsome floral offerings to the different members of the cast. Dixey added a verse to "It's English, You Know," reciting the fact that he was still well and strong and happy, in spite of newspaper reports to the contrary, and prefaced his imitation of Irving by letting the audience into the mysteries of his make-up.

—L. J. McCarty, stage manager of the Boston Theatre, paid a flying visit to the city last week for the purpose of engaging a strong specialty company for the closing week of the preliminary season at his house, August 31. Among the people engaged are Ella Weaver, Lizzie Simms, Sheehan and Coyne, the Four Shamrocks, the Davene Family, Valvo, Maud Beverly and Capitola Forrest. During the Summer months the theatre has been redecorated and repainted throughout and a new stage has been put in. The main entrance has also been remodelled and the exterior of the house painted a bright white and gold. Annie Pixley opens the regular season on Sept. 7 in *Miss*.

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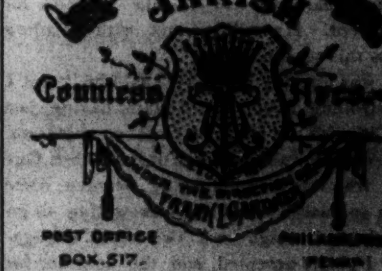
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THE PROPER CAPAN.

The Agency Abuses.

The Agents are alarmed by the strength which the movement against their practices is acquiring, as well as by the widespread favor with which the remedy afforded by the Fund's Registration Bureau is being received by the profession at large. They are not only alarmed—they are desperate, for they have indulged in dire threats against everybody connected with the reform. Moreover, they have attempted to circulate a story that the new departure is an effort on the part of the Fund's Trustees to establish an agency in connection with the charitable work of the institution. Base fabrications of this sort, however, find no credence among actors, for the simple reason that it has been plainly stated that no such intention was ever entertained by the Trustees or anybody else. It is THE MIRROR and the wronged customers of the Agents who are arrayed against them. Below will be found some matters of interest collated for the purposes of our arraignment:

One of the most flagrant cases of abuse ever perpetrated by an Agent was related to a MIRROR reporter on Tuesday by an actor who, although not unwilling to give his name, desires most earnestly to remain incognito for the present. He will go out with a leading actress this season.

"It was one day last May," said he, "that I was strolling about the Square, having just come in with the Hoop of Gold combination. I was open for an engagement, and when Gus Pitou, who was then managing Scanlan, came to me and asked whether I was willing to go with him to Chicago for a two weeks' engagement, I gladly accepted, and the contract for the engagement was signed. Not long after I received a note from an uptown Agency stating that they would like to see me at once. When I got up there they asked whether I would be willing to go to California with Ristori for a six weeks' engagement. Though there was not much difference in the terms, still there was the advantage of a longer engagement. I pride myself, however, on being a man of honor, and was determined to do nothing that was not strictly upright. For that reason I explained my position with the other manager to the Agent and said to him: 'If you can fix it with Pitou so that I can go with Ristori, I will do so. Otherwise I cannot think of it. I have signed and I shall not place myself in any dishonorable position.'"

"Oh, I can fix that easily enough," was his reply, and he gave me a letter to Mr. Pitou. That gentleman, however, contrary to the Agent's expectations, refused most emphatically to release me. I came back with the answer.

"Well, what are you going to do?" asked the Agent.

"I am going with Pitou," was my reply.

"And you won't go with Ristori?"

"Most decidedly not," I answered.

"Well, then, the thing lies right here," he said, angrily: "You either go with Ristori or you never enter my office again."

"Very well; I never shall," was my reply; and I never have, all my engagements since that time being gotten entirely through my own exertions. Another experience of mine with the same manager before the other event occurred is similar to many that have been already given in THE MIRROR. One day I met Harry Edwards, of Wallack's, on the Square. They were about getting ready for the production of one of the old English comedies, and he asked me whether I cared to go in the cast. I accepted the offer, and we walked together uptown. When we got to the Agent's we went upstairs. I stayed in the back room, while Mr. Edwards remained in conversation with the Agent. During their talk, as Mr. Edwards afterward told me, he had mentioned that he had engaged me. Suddenly the Agent called out to me:

"What are you doing now, Mr. —?"

"Nothing," I replied.

"Well, I'll see what I can do for you," he said.

"That was all that passed between us, except that in a week or two I received a bill for \$100 for services rendered in securing me the engagement at Wallack's Theatre. I paid it, for at that time I was just as much under those fellows' thumbs as the majority of the profession are to-day."

WIPING THEM OUT.

New York Daily News, August 18.

It is among the facts not generally known, that the Actors' Fund, to whose annual benefit the public is invited to contribute, has recently and very widely extended its sphere of usefulness. In addition to dispensing charity to invalid members of the profession, a service in which it has performed much good, in spite of a great deal of ill-humored criticism of its methods, it has undertaken to do away with the dramatic agencies, which exact a tax from all members of the theatrical craft. It has opened offices, and is steadily building up extensive connections for the purpose of centralizing and controlling the business of making engagements between managers and actors, providing a place for the reception of the actor's correspondence when he is on the road, and otherwise furnishing him with a sort of business centre and club combined, which shall be of permanent benefit to him. The scheme has already become a popular resort, being located on Union Square, where the players most do congregate, and are of undoubted value.

The new departure of the Actors' Fund has aroused a bitter feud between it and the existing dramatic agencies. The dramatic papers have taken the fight up on both sides and the matter grows livelier every week. Meanwhile the new player takes things easy as is his wont, certain that whichever way the contest

ends he can be no worse off and may be bettered.

The expenses he is under at the old agencies vary from the payment of a fixed sum for short engagements, proportioned to the returns to him, to a tax of one-third of a week's salary for engagements for the full season. From the managers, on the other hand, the agencies receive fees for the use of their rooms for the making of route contracts and other necessary business operations. If the Fund succeeds in its effort to abolish the fee system the agencies will be completely wiped out.

The following letters are self-explanatory:

New York, August 15, 1885.

DEAR SIR:—I observe your article on the Black List. It is I who keep the list posted, and furthermore, intend to post all those for whom I procure engagements and who do not pay me. Had Mr. Henderson been able to pay his list, he would have been able to retain the engagement, but his head having swollen, he wanted to own the company, and was dismissed. He acknowledged the debt, but like many others, concluded, that as he had not been able to pay, he might as well be free. There are others like him. Ask them why they are out of employment, and they are the very last to admit of the reason.

Very truly yours, J. J. S.

P. S.—The honest ones are never posted; everybody is given a reasonable chance, and if in adverse circumstances, are never asked for the fees, at least by me.

J. J. S.

43 West 54th Street.

New York City, August 13, 1885.

DEAR SIR:—I thank you for inserting my letter in your issue of last week. You have done justice to a firm from whom I have received an engagement through their own energies. At the same time, when commenting on the contents of my communication, you virtually accuse me of sycophancy and fear. I should like to know what authority you make this statement. The motive of my letter was obvious. I wished to remove a wrong impression and endeavor to do so in a legitimate way. Believe me I was under no fear, otherwise I could have made my correspondence and interview anonymous. I know no such word as fear, and to prove it, as soon as my health permits and I have some leisure, I will tell you why the Actors' Fund Bureau is fraught with danger to actors, and place before you a scheme whereby the present system can be remedied.

Yours faithfully,

HARRY M. PITOU.

St. Paul, Minn., August 9, 1885.

DEAR SIR:—The time is fast approaching when the actor and actress will be robbed of their salary entirely if these Dramatic Agencies continue to exist. You have my hearty commendation over your success, and it only insures the future prosperity of your valuable paper. The New York MIRROR is to-day the best and most cultured dramatic paper in the United States. Your news is always bright and sparkling, and is interesting at all times, and may you still continue in the course you have marked out, and never give up until the Dramatic Agencies are forced to seek other vocations and make an honest living. Some may say their business is legitimate, but I think any person of sound discretion would fail to see it. I remain yours truly,

JOHN J. LINDLEY.

Mr. Mackaye's New School.

"Yes, I've decided at last to run a School of my own," said Steele Mackaye to a MIRROR representative the other day. "My reason for doing so is that there is a very emphatic and widespread desire that I should organize a School where the course of study will be based on the methods I have so long followed in my private teaching. Another strong influence, too, is that it is the earnest wish of Mrs. Mackaye, who is deeply interested in the School, and who will take charge of the ladies' department. For the first year the School will be limited to thirty pupils, so that in the arrangement of classes each pupil will have almost the same attention as under private teaching, while the scholarships provided will give an impetus and zeal to their efforts."

"When do you open?"

"On the fourth Monday in October, and we close on the fourth Monday in June, thus making a school year of eight months. The course of study for the first year will be distinctly rudimentary in its character, except in the instances provided for in the prospectus. I shall myself teach the elements of pantomime, and the daily practice of the exercises will be made under the eye of pupil teachers, so that thorough and rapid progress will be ensured. I have been especially fortunate in the gentleman and ladies who are to co-operate with me in this work."

"First comes the Rev. William R. Alger, who will take an active interest in the School, and the value of this interest will become at once apparent when you consider the life and attainments of the man. He is one of the profoundest scholars of the day—a close friend of such men as Emerson, Martineau and Herbert Spencer—he had the breadth and clearness of mind to perceive the grand possibilities of stage art in the history of civilization, and has had the deepest sympathy with its every effort to attain its proper position among the other art institutions of the world. This sympathy has brought him in friendly relations with many of the greatest actors of the day, and the result of his sincere friendship is found in his 'Life of Edwin Forrest,' which has already become a classic."

"We have also secured the services of Prof. Raymond, who will take as active a part in the course of study as his health will permit. Miss N. C. Wickham, so well-known as the friend and protegee of Charlotte Cushman, and so often called 'the daughter of Legouve,' the collaborator of Scribe, will also be associated with us. Talks and lectures will be given by Mrs. Abby Sage-Richardson, while the voice-building under Mary Thompson will be supplemented by lectures from my friend, Prof. S. Curry, of the Boston University, who is remarkably successful in the development of the voice. We shall also give special attention to Orthopedy, which department will be under the charge of Dr. K. S. Stanton, for a long time a successful teacher of this branch of study at the Rev. Dr. Van Norman's Institute."

"There is nothing more noticeable on our stage to-day than the slovenly and sometimes positively illiterate pronunciation of English words. The stage should give a standard for pronunciation, and any question as to a doubtful word should be answered there. I was much interested at learning, a few days ago, from a gentleman who is engaged in the preparation of the Century Dictionary, to find that the German grammarians had recently decided that in future the pronunciation of any doubtful modern word was to be decided by the usage of the most intelligent portion of the community as exemplified on the stage of the leading theatres. This is the position which the American stage should occupy, and I believe it will in time. A general idea will also be given in the School of the pronunciation of French, German and Italian words, so that that most unhappy word, 'Monsieur,' for in-

stance, may not be given with five variations, as I have known it to be done in a single scene."

"A course of lectures will be given on dramatic literature, as well as on costumes, ancient, picturesque and classic—also talks on ancient and modern plastic and graphic art, with such helps and hints as this study may give to the arts of the stage. There will also be lectures upon many other subjects of helpful interest to the dramatic student."

"Where will the School be?" asked the reporter.

"The pupils will use the Hall of the Lyceum Theatre for lectures and for all purposes where a stage may be needed, but for the more quiet class study-rooms will be arranged for this first year in my own house, where the pupils will be under the direct superintendence of Mrs. Mackaye. Although we make no promises beyond those found in our prospectus, it would naturally follow from my connection with the Lyceum Theatre that students of talent and promise would be given exceptional opportunities for testing their abilities before the public."

"How long a course of study will you recommend?"

"My course will be two years; but when you reflect upon the time considered necessary in preparing for every other art or profession those two years seem a meagre allowance. Yet the same persons who would cheerfully give seven or eight years of their life to the mastery of the piano, for instance, would probably look upon even this second year's work in the study of dramatic art as a superfluity. But we must be patient, and just here let me say very distinctly that I do not expect this School will bring about any instantaneous or impossible change in the present condition of things. It will perform no miracles. The growth of this School and whatever results it may in the future attain must be a work of time. No really worthy plan of education was ever carried to a successful issue without a recognition of this all important factor. I remember a maxim which Delsarte often had upon his lips: 'He who rejects Time—Time rejects him.'"

"You ask me to tell you something of Delsarte," continued Mr. Mackaye, "and I am very happy to do so, as both the man and his methods are strangely misunderstood. There is a popular fallacy that a study of the laws underlying expression tends to make the student artificial or mechanical. As well might it be said that since Cuvier classified the human bones no small boy has ever played at leap-frog, or that from the day Agassiz built up the extinct fish from his one famous bone, no wary salmon had played for aims on the hook before Mr. Florence at last safely landed him on the banks of the Saguenay. In other words, you might as well declare that the moment the meaning of an action was discovered and formulated, that instant all freedom or spontaneity of the action became forevermore impossible. Yet should you venture to express either confidence or interest in Delsarte's discoveries to an intelligent friend, he would in all probability assure you, from the plying heights of his superior wisdom, that such was the fact. Therefore I say that both Delsarte and his methods are misunderstood. No! Delsarte's studies were from life, and the results he obtained are of profound value only in so far as they reveal the laws underlying the natural and spontaneous expression of the emotions."

"Public attention was first called to Delsarte's genius in 1839, when he opened his Cours d'Esthetique Appliquee, the fame of which spread through Europe, and from that time to the date of the Franco-Prussian war, which is also the date of his death, these 'cours' were attended by the most famous men in France and Germany. Not only dramatic artists, but painters, sculptors, lawyers, priests and men of note in the scientific and literary world were among his devoted friends and pupils. A very vivid and interesting description of one of these 'cours' was given to the Atlantic Monthly, a few years ago. It was written by a Boston gentleman who attended a 'cours' while I was with Delsarte. Perhaps, though, you will get a clearer idea of the esteem in which Delsarte was held by his own countrymen from this extract from an obituary notice in Le Salut Public of July 26, 1871:

"While young Delsarte counselled Maria Malibran, later helped to form Rachel, disciplined the style of the great tragedienne Dapres, and taught the noble pathos of Pauline Garcia, Lacordaire, too, went to learn how to regulate his inspired thunder by the scientific principles of the master in that historic room where Beryer, Lamartine, Arago, Musset, Dumas, Delacroix, Horace Vernet, Meyerbeer, Rossini and so many other great ones have left the memory of their presence."

"Regarding my own relations with Delsarte, from the first moment of our meeting there grew up between us a mutual affection and esteem. Delsarte was to me not only a revered master, but a most beloved friend. As to our relations as pupil and teacher, perhaps the best witness will be Delsarte himself. Here is a letter which he wrote to a friend in 1870:

"In Mr. Mackaye I have placed my highest hopes. He is called to reap the fruit of my forty years of incessant toil. He is not only my best pupil—he is more than that—he is my only disciple and the only one worthy to pretend to that title."

"To the development of this science founded by Delsarte, which is as positive as any other natural science, and to which he gave forty years of sublime devotion, I have added nearly twenty years of ardent study. During that time I have sought to make its subtleties and obscurities more clear to the ordinary mind. I have also invented practical methods of applying this science to the improvement of the mental and physical organization of the student of dramatic art and to the perfection of the technique of stage art itself. In certain directions I have followed entirely new paths, noticeably in my whole system of harmonic and pantomimic gymnastics, which are distinctly my own, and which form an important feature in the rudimentary training of those who seek the stage."

"It was in the Spring of 1871 that I gave three lectures in Boston at Tremont Temple, and before Harvard University, and later here in New York and the other principal cities of the country, when Delsarte's name was first made known to America. Since that time it has become a household word, and the work he did in the world has received an appreciation in this country which I think would have been as gratifying to him as I hope it has been beneficial to students of art in America."

"As I look upon it, the stage should be the focal point of all the arts—the arena in which each and all of them find their noblest co-operation. If the theatre was true to its destiny and fully competent to perform the grand civilizing function which alone gives it dignity and commands for it the repute to which it should be entitled, it would not only become the foremost school of manhood and manners, but it would be a university for the illustration of the humanities, so scholarly in its character

that the painter and sculptor would enter its doors with the certainty of finding there both the inspiration and the technical knowledge most essential to exalt them in professions."

Mr. Conreid's Nose Insulted.

Yesterday afternoon that part of Broadway fronted by the Casino was the scene of rather an exciting skirmish between Manager McCaull, of Wallack's, and Stage Manager Conreid, of the first-mentioned house.

It appears that Miss Montague, the \$10,000 beauty, has been under engagement to Rudolph Aronson for some weeks past. During that time she has received many tempting offers from Colonel McCaull to join his company. In talking to Herr Conreid yesterday Miss Montague informed that gentlemen of the fact. Mr. Conreid said he thought that she should not give these overtures a moment's consideration, as she was not only under engagement to Mr. Aronson, but he understood that Colonel McCaull had said that the Casino management were bringing the theatre down to the level of a dime museum by engaging such people as her. After a little further talk the lady left. On reaching the street she met Manager McCaull. In the course of the conversation between them the words that Mr. Conreid had used referring to Colonel McCaull came out. Just at that moment Herr Conreid himself emerged from the Casino and overheard the Colonel asserting that the man who made such a remark was a "liar."

Herr Conreid immediately exclaimed, "I was the man who said that, Mr. McCaull," whereupon the latter gentleman repeated his former speech, and while doing so struck Mr. Conreid upon the nose and afterward pulled it vigorously, saying, "And now you can get all the satisfaction you please."

Mr. Conreid has put the matter in the hands of his lawyer, and says as Mr. McCaull has already committed many assaults, he will see if he cannot oblige him to moderate his belligerency.

Professional Doings.

—Ida Mülle and her husband, Benjamin Tuthill, spent the early part of the week in town. On Wednesday they returned to Ocean Spray.

—William Carleton, the playwright and one-time popular Irish comedian, committed suicide on Tuesday night. He was aged about fifty.

—Flit Raymond is in town, having closed her engagement with Barnett's Opera company at Montreal, where she played Jupiter in Ixion.

—Kathryn Kidder, who has been re-engaged for the part of Wanca in Nordeck, is the guest of Mr. and Mrs. Mayo at Crockett Lodge, Canton.

—J. H. Haverly is on a visit to San Francisco, the first he has made to that country in ten years. He is looking out for his minstrel interests there.

—Lillian Jerome has concluded her engagement with the People's Theatre company on the Eastern circuit, and will shortly open at a New York theatre.

—Hattie Delaro arrived in the city on Monday to negotiate with managers from whom she has received offers. She spent the Summer at her home in Boston.

—Elsie Barnes' two plays, An Irish Countess and Roger and I, will be produced this season. She is now engaged in writing a sequel to Only a Farmer's Daughter.

—M. J. Gallagher, of the Rag Baby, Her Attonement and other companies, is spending the Summer profitably by running the Pavilion Hotel, Far Rockaway, L. I.

—The business done by Sis for the two weeks at the Fourteenth Street Theatre is claimed by its managers to have been much better than had been expected.

—Harry Hanscombe, late of Henry Nevill's Olympic Theatre and other companies in England, arrived in the city on Monday. He rejoins Mr. Neville in May next.

—So great was the rush to see The Mikado at the Fifth Avenue Theatre last night, that at half past eight it became necessary to put out the "standing room only" sign.

—Alexander Comstock will be associated with J. W. Rightmire in the management of the Comedy Theatre. Mr. Comstock has written a burlesque on The Mikado.

—J. R. Furlong, who was with the Madison Square Called Back company last season, has been engaged to play the Count in Nordeck. This completes Mr. Mayo's company.

—Maggie Deane, a very successful soubrette, has signed with the Kindergarten company. Miss Deane made a pronounced hit a few weeks ago as Norah in Brother Max.

—Aimee will arrive from France about Sept. 8. Her season begins in Toronto on the 28th of the same month. Mam'zelle has been rewritten. Divorçons will also be given.

—In a letter to L. H. Perlman, who was her manager last season, Maude Granger says she desires to avoid Dime Museums in future. Mr. Perlman is negotiating for Caprice.

—Agnes Proctor is at present resting at her home in Baltimore. She has received a number of offers, but has not yet accepted any. Among them was one to go to Australia.

—Lottie Church has arranged to play Unknown and The River Pirates for a season of forty weeks, under the management of Sargent Aborn. The season will begin on Sept. 14.

—The Bluff Burlesque company left for Chicago on Tuesday and will open the season in that city on Sunday night. William Gill and J. C. Scanlan will superintend the production.

—The handsome new Opera House at Madison, Ind., will open on Oct. 19. A good comic opera attraction is wanted for this date. The house seats 1,100. The dedication will draw large crowds from the surrounding country.

—The latest engagement for Edward Seabrooke's Hobbies combination is that of George Coralline, who takes the part left vacant by the withdrawal of Daisy Wood. The company opens its season at Worcester, Mass., on Sept. 7.

—In those cities where seven and eight performances a week is expected from them, the Clara Morris company will give the Wallack Theatre success. A Scrap of Paper, with George Clarke and Bijou Heron in the principal roles.

—The negotiations pending between Frank L. Goodwin and Manager A. M. Palmer for the possession of The Rajah will be definitely settled to-day (Thursday).

—William Moore, late manager of the People's Theatre, left the city yesterday for Philadelphia, where he has been engaged as assistant manager of the new Temple Theatre.

—T. H. Glenny was the original Shaun the Post in Arrah-na-Pogue in this country. Years ago he was sent over by Boucicault to do the part, and introduced "The Wearing of the Green."

—Frank Farrell has returned from San Francisco, somewhat improved in health, but disgusted with the financial prospects of the Slope. The report that he will after all go with Miss Coghlan was unfounded.

—The regular season at the Lyceum Theatre will probably begin in the middle of October or about the 1st of November, according to Mr. Steele Mackaye, who also stated recently to a MIRROR representative that the opening date of Minnie Maddern there might be delayed a week from the time already mentioned, August 29.

—Following is Annie Pixley's support: Harry Meredith, Maurice Drew, R. Fisher, T. M. Hunter, Donzld Harold, P. Redmund, Dolly Pike and Blanche Moulton. M. C. Daly is stage manager. Alfred Bouvier goes in advance. The company leaves on Saturday for Buffalo, where Fred. Marsden's new play will be rehearsed for a week.

—Manager T. J. Groves, of Evansville, Ind., writes THE MIRROR that the completion of the bridge over the Ohio River, twelve miles below, greatly improves theatrical prospects in the former city. It puts Evansville on the through line between St. Louis, Chicago and Nashville. Companies can now reach the city from any direction.

—Harry Jackson sailed for England on Tuesday. He said before leaving: "I am called away by the sudden death of my father. I cannot say when I shall return—perhaps shortly, perhaps not for years." If Mr. Jackson remains in England his wife will join him there; otherwise she will go out with John C. Hicks' company in Drifting Along.

—The Irish drama which T. R. Edwards, of French and Son, sold to Tony Hart, a few weeks ago, was accepted after a two days' reading. In its authorship Mr. Edwards had for a collaborator Mrs. C. A. Doremus, who has already done considerable literary work. The production of the play will depend altogether upon the success of Buttons.

—It is asserted by Edward Aronson as a positive fact, which he is in a position to prove, that the receipts for the first fifty performances of Nanon amounted to \$50,000, or an average of \$1,000 a night. This makes the opera the most successful since the opening of the house. The opera will very probably run up to Christmas, anyhow. No date is in contemplation for the production of Pfingsten in Florenz.

—Among the company engaged to support Minnie Maddern in the new play she will produce at the Lyceum Theatre are Eben Plympton, John A. Lane, Cyril Scott, Joseph Frankau, Charles Reeves and Selina Dolaro. After a season of six weeks at the Lyceum the company goes West, time being booked up to February. Besides her new play, Miss Maddern will also be seen in Jaquette and Caprice. Her scenery is now being painted, and elegant costumes are being made from drawings by Worth.

—Her Attonement begins its season at the new Temple Theatre, Philadelphia, on Nov. 2. At week stands there will be a prize drill given at each performance. The referee and judge will be chosen by the companies of militia entering, and as a prize an elegant silk flag will be given away. In the case of the contest at the Novelty Theatre, Williamsburg, Mr. Williams has already arranged for the prize, which will be of regulation size, 72x78, with a silver head, gold tassels and cord and ebony pole.

—Among the attractions booked for the new Temple Theatre, Philadelphia, are The Bread-winners, Hearts and Handcuffs, Harrison and Gourlay, Fred Bryton, Her Attonement, Fred. Wade, Favette, Woman Against Woman, Minnie Maddern, Lizzie May Ulmer, The World, A Brave Woman, the Thalia Opera company, Kate Claxton and Clara Morris. Mme. Janish will also appear at this theatre, though in what date has not yet been settled owing to the uncertainty of the lady's season in this city.

—Henry Chaufray's second season as Kit, the Arkansas Traveller, opens on the 31st at the Mount Morris Theatre. The company engaged to support Mr. Chaufray, under the management of A. R. Waterman, includes Frank D. Allen, Odell Williams, Dan Chaufray, Joseph Mitchell, C. J. Burbridge, J. Beresford Hollis, W. B. Alexander, James Temple, Sarah Trenchard, Florence Sherwood, May Alexander and little Romie Sherwood. Mr. Waterman is looking for time to fill in some open places in the tour.

—Colonel Milliken, who is managing Made-line Lucette in an opera venture, writes from Boston under date of 18th: "We opened last night under difficulties. The weather was cold—not cool, and few people come to Oakland Garden except on particularly warm days. The scenery, what there was of it, was all 'faked,' and the orchestra was vile. The papers were fair in their criticisms. I have cut the monologues and 'gags' (which were introduced without my knowledge), and I think that it will go much better to-night."

—For some time Lester Wallack has been in communication with different managers who wished to secure him for a tour through the country. Some few weeks since it was announced that he had come to terms with a Philadelphia manager, but the report was apparently unauthorized, for negotiations that have been pending between the actor and Frank L. Goodwin, the manager of Clara Morris, for a tour, are to come to a definite result to-day. Should Mr. Goodwin secure Mr. Wallack for the season, the time will be divided up into three parts, the first being for six weeks, beginning Sept. 28.

—Two notable deaths have just occurred in San Francisco. Noko McCabe, known only on the Coast, where she was born, died on the 31st ult. She was an exceptionally fine vocalist and clever actress, being educated to the stage from childhood. She would probably have attained a fine position had she lived. George Galloway, an old time actor, and one of the original Alleghenians, died in that city August 4, and was buried by the Elks. Mr. Galloway was a good "straight" actor, and had confined his talents to California and Australia for the past twenty years. He was fifty-one years old at the time of his death.

The Captain's Campaign.

Rudolph H. Strong has undertaken the management of Ella Wesner in a starring tour this season. Laura Leclair Phillips, one time of Wallack's Theatre, has written for Miss Wesner a musical comedy entitled *The Captain of the Queen's Own*. In speaking of the proposed tour Mr. Strong said:

"I have given up acting this season to undertake its management. The Captain is a musical comedy—not a variety skit. Of course, Miss Wesner will introduce specialties, but they will be called for by the scenes and situations. The Captain is of her Majesty's forces, and on furlough he visits this country, where many mishaps befall him, and the star will wear a variety of male costumes all through the play. The scenes are laid at Newport. The Captain will be found to be a clear-cut musical comedy, abounding in absurd situations. The bathing beach at Newport will be one of the scenes, and in it the Captain will wear a stunning suit.

"Few people know," continued Mr. Strong, "that Miss Wesner has been on the legitimate stage. But such is the fact. In the stock days she was a soubrette in various companies. Later her specialties came into demand, and a long engagement in England followed. There she received the title of 'the Captain,' and it has clung to her ever since."

"How are the preparations for the tour progressing?" asked the reporter.

"It is but four days since we began the work of booking, and we can hardly be said to have made a fair beginning in this direction. Time in the best theatres only will be accepted. This is not a variety-hall venture. If necessary, we will play one-night stands until we secure an opening in a populous centre. I have unbounded faith in the comedy, and have engaged a strong company. I have secured a good stage manager in T. H. Glenny."

Calls.

Lotta's company will assemble at the Grand Opera House on Monday, August 24, at 10:30 A. M.

Frank Mayo's company will meet on the same date, at 11 A. M., at the Grand Opera House, Brooklyn.

The members of Edwin F. Thorne's Black Flag and Hearts and Handcuffs companies are called for August 31 at Bijou Opera House. The hour is 11 A. M.

The Wages of Sin company assemble at the People's Theatre on Tuesday, Sept. 1, at 11 A. M.

Annie Pixley's company are called for the Academy of Music, Buffalo, on August 24, at 11 A. M.

J. H. Ryley, who played Ko-Ko at the Standard Theatre production last evening, has been particularly busy the past few days in learning just how a Japanese High Executioner would act while at home, so that his presentation of the character might be as accurate as possible. On Tuesday he drifted into a Japanese goods store on Broadway and asked an old subject of the Mikado for instructions as to how he should use the fan. To his surprise he was informed that the Japanese do not give the wrist movement so popular in other countries, but that the fan is moved entirely by the action of the arm.

As a general rule there is no more expansive smile seen in the profession than that which lingers and plays about the handsome mouth of George M. Hills. For the past week or so the absence of this distinctive feature of the agent of the Favette combination has been strongly marked. A death has thrown a pall of woe about the blond moustache and drawn down the lips. For many months Mr. Hills has carried, in lieu of a watch, a pretty little squirrel that he has named after his combination. About five weeks ago an *accouchement* rendered the presence of his pet in a cage very necessary. Four tiny little nut-crackers, hardly bigger than a small pen-knife, squealed and suckled till the tremendous thunder-storm on Thursday last. Just before the lightning struck at Broadway and Twenty-sixth street, Mr. Hills looked into the cage where the little ones were just beginning to become interesting in their antics. They were well and nubile. Five minutes later the lightning or the immediately following thunder clap was too much for the little fellows; for there they lay, cold in death, while the piteous squeal of the mother-squirrel was sad to hear.

"Bartley Campbell and I worked together in the brickyard at Boyd's Hill," said Mayor Kilgore, of Pittsburgh, the other day, "and I knew him very well. He was noted for his big feet. Why, sir, he has the biggest feet in Christendom. Bartley used to spout Shakespeare then, and I have often seen him throw down ten bricks and, in imitation of the Cardinal in *Richelieu*, exclaim when he jumped, 'Here under my feet!' meaning, of course, the friends whose loss he mourned. You couldn't see a crack of the ten, for he fully covered them. He was a good workman, and taught me many things between times, and he often looked on the growing city beneath us, and builded air-castles, little dreaming that he would rise to fame and fortune as a playwright."

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NEW HOUSE.
SEATING CAPACITY, 700. POPULATION, 7,000.

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LEBANON, Mo.	3,000	800	Samuel Farrar.
FORT SCOTT, Kas.	10,000	800	W. P. Patterson.
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EXPRESSION IN ART.
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Population 3,500. New opera folding chairs, piano, eight sets scenes. Seats capacity 700. Direct railroad communication with Columbia, Greenville, Spartanburg or Augusta. Will play good attractions, rent or share. Fair dates, Oct. 27-30.

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4-Great Comedy Shows Combined-4
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A Minstrel, Uncle Tom's Cabin or Light Comedy Company.

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SEASON 1885-86.
Tour of America, Commencing Monday, November 2, 1885.

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on MONDAY, AUGUST 24, 1885, at 11 o'clock, A. M., preparatory to opening the season on SATURDAY EVENING, AUGUST 29

SHERIDAN CORBYN, Manager.

CALL.

Edwin Thorne's Black Flag, Hearts and Handcuffs.

The ladies and gentlemen engaged for the above named combinations will assemble at the BIJOU OPERA HOUSE, MONDAY, AUGUST 31, at eleven o'clock (11) A. M.

Punctuality is politely requested.
E. F. THORNE, Manager.

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Annie Pixley Company.

ROBERT FULFORD - - Manager
The ladies and gentlemen to support Miss Pixley the coming season, are respectfully notified to assemble on the stage of the

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THE WAGES OF SIN.

Ladies and gentlemen of Maubury and Overton's Company will please meet at HARRY MINER'S PEOPLE'S THEATRE, for rehearsals, at 11 A. M., TUESDAY, SEPTEMBER 1.

E. B. LUDLOW, Manager.

CALL.

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WANTED—First-class Comic Opera Company, for opening week, having good repertoire. Also good attractions for November 26, December 25 and 26 and January 1.

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This company has the sole and exclusive right for the entire United States and the Dominion of Canada, for the production of his most popular society comedy, the BANKER'S DAUGHTER. New scenery, properties, the original music and a cast of incomparable excellence. Managers desiring time will please address JAMES F. CROSSEN, Proprietor and Manager, 216 E. 9th St., New York.

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Four thousand dollars damages having been awarded me by the Supreme Court against an irresponsible party for the use of my play '49 without my consent, I hereby warn Managers and the Owners of Theatres that I shall hold them directly responsible for all damages should they allow any one to produce this play without my written authority, except London McCormick, who has sole right.

New York City, July 20, 1885.
JOAQUIN MILLER, Author of '49, Tally-Ho, The Danites, Etc., by A. HERSHFIELD, his Attorney, No. 287 Broadway, New York City.

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1885 - - - SEASON - - - 1886

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